

CARMEL CYMBAL

Vol. 9 • No. 3

CARMEL, CALIFORNIA • JULY 15, 1938

5 CENTS

In Nomine Jesu



Soli Deo Gloria

Jos. Seb. Bach

CARMEL'S FOURTH ANNUAL BACH FESTIVAL DRAWS LOVERS OF HIS MIGHTY MUSIC HERE

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Camera Study by Sybil Anikeyev

Now, in another summer of our content, Carmel extends the right hand of fellowship to hundreds of music lovers who are coming into the city for the definite and exciting purpose of attending the concerts

of the Fourth Annual Bach Festival which begin next Monday evening.

The closing concert, in the traditional and appropriate setting of the old Carmel Mission, will take

place on the following Sunday night. One hour of this concert will be broadcast by NBC on the nation-wide Blue Network. The air waves will carry to the nation the peal of the Mission Bells and the call of the Heralding Trumpets, but above all, they will carry the B Minor Mass, the greatest choral work ever written. The voices of the soloists—Viola Morris, soprano; Victoria Anderson, contralto; Andrew Sessink, tenor, and Allan Watson, basso—will be heard throughout the country, theirs and those of the great chorus and of the orchestra.

It is not for the editor of THE CYMBAL to express herein more than his appreciation of this great thing which is happening here next week. He lacks the gift of understanding it, but has the saving virtue of a sensibility of its power.

And he knows this, as he has so often iterated: that no community throughout the land makes a finer, nobler offering to the joy and spiritual well-being than Carmel makes through these annual Bach Festivals.

To Dene Denny and Hazel Watrous, who have made this contribution to mankind possible, there are no adequate words of praise. Elsewhere in this edition will be found a masterful effort by Lynda Sargent to accomplish this.

And to Lynda Sargent must be paid a tribute, a tribute for having so adequately accomplished in this edition of THE CYMBAL a fitting manifestation of Carmel's appreciation of what the Bach Festival means to this city. Had Lynda not accepted the responsibility of editing this edition; had she not contributed of her mental and physical

strength the utmost, this issue could not have been what it is—unquestionably the most beautiful issue of a newspaper ever published here or hereabout. The editor of THE CYMBAL doffs a most respectful and marveling hat to the Editor of the Bach Festival Edition.

And she, we know, would be grateful if here we would express her appreciation and ours to those who have assisted her so mightily in so successfully meeting her responsibility. To Dorothea Castelhun, Alfred Frankenstein, Ben Schafer, Bill Millis, Edith Frisbie, Porter Halsey, Howard Timbers, Sally Fry and Gene Watson, she and we offer our deepest gratitude.

This, then, is your newspaper in glorified praise of a great event, and next week is that great event: The Fourth Annual Bach Festival.

—W. K. B.

CARMEL BACH FESTIVAL HISTORY RECORD OF AMAZING VITALITY

With the advent of the fourth of Carmel's already nationally known Bach Festivals, a brief history of the inception and growth of the event seems pertinent here. The amazing vitality with which the feast of Bach has expanded, drawing into itself enthusiasms and eager participation from all over the west and even from the other coast, are earnest of the broad vision with which it came into being and the constancy of that vision.

The Bach Festival is really the flowering of the Monterey Peninsula Orchestra, which Dene Denny and Hazel Watrous founded in June, 1932. These two believers in music as an integral factor of living had brought the Neah-Kah-Nie String Quartet to Carmel for a series of chamber concerts, and persuaded its director and cellist, the eminent Michel Penha, to conduct the music making of the eager group of professionals and amateurs which they had gathered together from all parts of the Peninsula.

Open rehearsals of Quartet and Orchestra were established, and the sponsorship of the Carmel Music Society secured for the entire enterprise. Young and old flocked to the low-raftered Gallery on Dolores street to the rehearsals, and old and young played in the orchestra. Children and college students were heard whistling Bach and Mozart on the beach, and the first concerts

of the Orchestra were successful beyond all expectation.

For the winter of 1932 and '33, the Carmel Music Society assumed the financial obligation of retaining Michel Penha as the conductor of the orchestra, and presented Quartet and Orchestra in a winter and summer season of concerts.

At the end of the year the Denny-Watrous Management again became responsible for the Orchestra's destiny, and, aided by contributions from supporters of music under the name of the Monterey Peninsula Orchestra Association they kept Michel Penha as director for another season, presenting a summer series of chamber concerts of the Penha Quartet with Nathan Abas as guest artist, the Carmel Music Society lending its name as sponsor.

During the winter of 1933-34, Miss Denny and Miss Watrous, again aided by contributions from patrons of music, were enabled to bring Mr. Penha down from San Francisco at irregular intervals to conduct rehearsals of the orchestra, and over the summer of 1934 to present a series of chamber concerts with the Penha Piano Quartet and the Orchestra. Open rehearsals crowded the Denny-Watrous Gallery to capacity, and students from different parts of the state came to Carmel over the summer in order

(Continued on Page D)

Typically Californian ...

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B MINOR MASS EXPRESSION OF A VAST FAITH

By ALFRED FRANKENSTEIN

It would, of course, be a grotesque exaggeration to say that Bach wrote the B minor mass because a harassed young musician spanked some choir-brats who richly deserved such treatment, but that little episode, small and sordid and unimportant as it may seem, is one of the elements which go to make up the background of this colossus among religious compositions.

We have by now outgrown that view of Bach as a schoolman, academician and textbook composer which for so long stood between Bach's music and the world. Yet the true picture, of a man tragically ill-adjusted to his age and place, is by no means as generally accepted as it should be. The B minor mass is one extremely important document—in fact, Exhibit A—in the case for this point of view.

In 1736 Bach was 50 years of age, and had for nine years been cantor of the school of St. Thomas in Leipzig, a position he was destined to hold until his death in 1750. That he was cantor of St. Thomas's for 27 extremely productive years does not signify that he was especially happy during that quarter century, as the flogging episode of 1736 and what happened afterward very clearly show.

The choir school of St. Thomas served, as did all the many institutions of its kind at that period, a double purpose. Its major purpose was to train boy singers for the services in the principal churches of the town. Secondly it provided these children with general and religious education. The religious teachers, because of their semi-ecclesiastical office, were placed in a position of higher authority than the cantor, who was in charge of the musical activities of the school. Yet the work of the cantor was the major reason for the school's existence, and his subordinate position

(Continued on Page G)

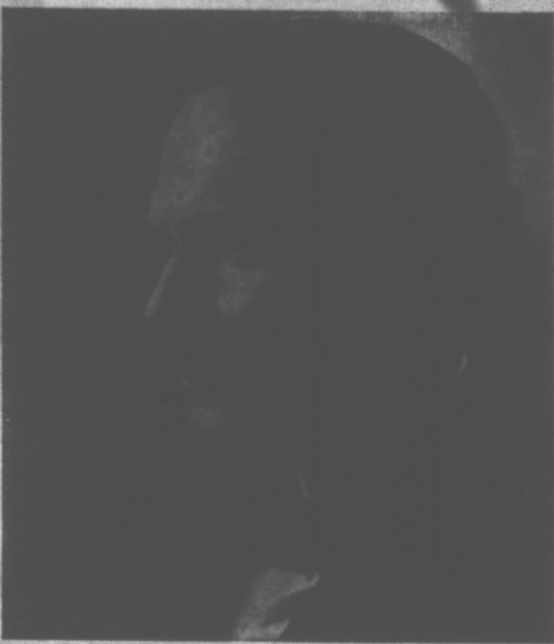
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AUS TOCCATA NACH CHORALE

INTRICACIES of the fugue and the chorus
Voice over voice in ascent to the height,
Crisp mathematical tempo and interval,
Line around line till the sphere is complete:
Captain of counterpoint, claiming obedience
Rightfully who are content to obey—
Prince among architects, in whose integrity
Structure and substance eternally wed:

Valid, precise as these virtues they catalogue,
Critical judgments reecho your form;
Truth lies beyond them as past your exactitude:
Sperm of theophany, life-giving Word,
Truth's incarnation within the Kapellmeister—
Voice of community, thunder of God.

—GEORGE HEDLEY



C O N D U C T O R

With the authority and force behind which lie twenty-five years of eminence at the podium both in this country and his native Italy, Gastone Usigli has gone ahead with the materials at hand here for chorus and orchestra and moulded a festival of music. Unsparring, uncompromising as to his goal, completely at home in the vocabulary of the baton, he has succeeded in infusing into his musicians not only a real grasp of the technical problems involved but an understanding of the spirit of the man who composed the music. Alfred Frankenstein has said of him that one thinks of his interpretations in the same breath as of Montoux and Stokowsky's. A composer himself, Usigli is able to get far into the motivation of the music, to work from the foundations up. He has above all that least usual of gifts: that of conducting Bach, not Usigli.

The momentous decision to attempt this year for the first time here the rendition of a large part of the stupendous B Minor Mass was made possible because the conductor is also an accomplished director of opera and chorus.

The plaudits of greater multitudes than we shall assemble in Car-

mel this summer have hailed Usigli as "a very great conductor": "a veritable master": "awe-inspiring": "in company with the greatest." He has been received with "cheers, shouts and bravos"; with "thunderous applause." We are more than

fortunate to have him. And perhaps the silence with which the great Mass will be received in the Mission on the last evening of this year's Festival will speak louder than an accolade of bravos our gratitude to this fine musician.

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THE SPIRITUAL FERVOR OF SEBASTIAN BACH

Although the Sanctus of the B Minor Mass will not be sung this year, it occurs to us to print here, as an example of the inspiration through which Bach worked, the text on which he wrote that ultimately magnificent praise to the Lord.

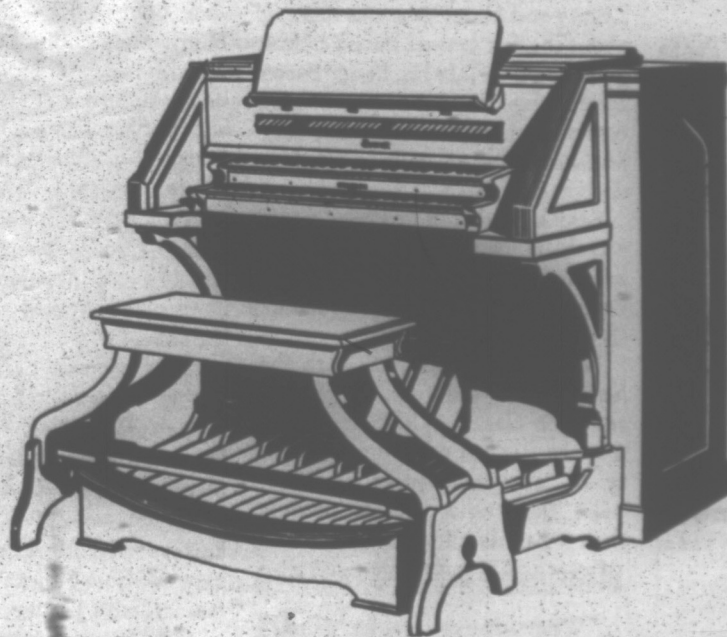
Isaiah 6, 1-4.

In the year that King Uzziah died I saw also the Lord sitting upon a throne, high and lifted up, and his train filled the temple.

Above it stood the seraphims: each one had six wings: with twain he covered his face and with twain he covered his feet and with twain he did fly.

And one cried unto the other and said: Holy, Holy, Holy, is the Lord of Hosts: the whole earth is full of his glory.

And the posts of the door moved at the voice of him that cried and the house was filled with smoke.



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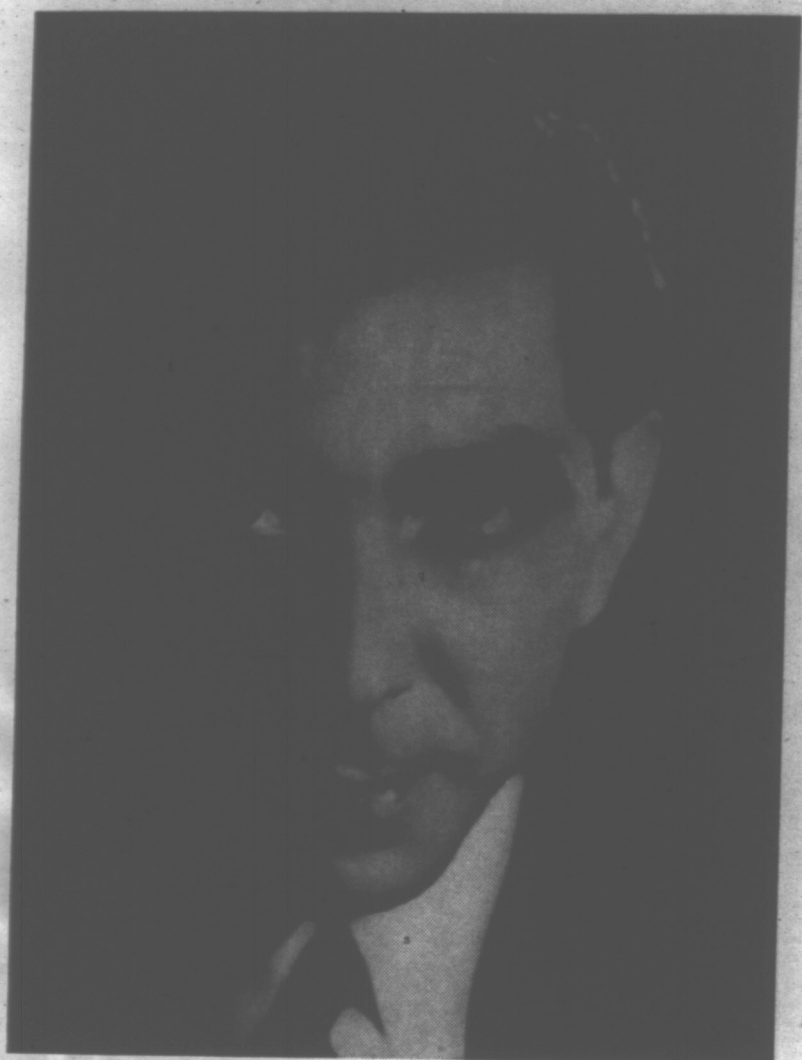
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HOMER SIMMONS



There will be as many interpretations of Bach's instrumental scores during the Festival as there are performers. To this variety of translation, Homer Simmons, eminent pianist, will bring a quality of his own, for he is well known for his poetic and intellectual grasp of the work. Patterson Greene says of him, "The technique of polyphony, which is more mental than digital, is at his command. He guides a quartet of fugal voices with a sure hand and knows the arts of accentuation and nuance." "A great and emotional artist," *Le Figaro* of Paris calls him. Considered by Paderewski one of America's

outstanding piano talents, Simmons was chosen by that great virtuoso as a pupil for several seasons and has justified well the confidence placed in him.

Mr. Simmons' reputation on this coast is too universally known to need further comment and the three Toccatas he will play—the D minor, F sharp minor and C minor—will be items of first interest next week. As Mr. Simmons says about them, while they are less widely known than the suites, they are of equal beauty. To the Tuesday evening concert then, we shall look forward with great interest.

CARMEL BACH FESTIVAL HISTORY RECORD OF AMAZING VITALITY

(Continued from Page B)

to play under Mr. Penha's direction.

In the fall of 1934, Michel Penha went south, and the Management engaged that excellent musician, Ernst Bacon, to come down from San Francisco to direct the orchestra twice a month, and a Christmas concert, featuring Brahms' "Requiem" was given. It was Ernst Bacon who first voiced the term "Bach

Festival," and with his generous and inspired cooperation Dene Denny and Hazel Watrous brought about the first annual Bach Festival, July 18 to 21, 1935, Ernst Bacon conducting. Soloists of prominence contributed their talents, and professionals and amateurs united to do honor to Bach.

Sascha Jacobinoff of Philadelphia was the Festival's second conductor, and in 1937, once more Michel Penha held the baton over the Orchestra.

Now, in the year 1938 with the heralding of the four trombones, and with Gastone Usigli at the baton, the Festival takes up the beauty and the challenge of its fourth year, fulfilling a greater promise than it had dared to dream.

"What do you make of it?" asked Keith of Madame Steynlin, who was listening intently. "Is this music? If so, I begin to understand its laws. They are physical. I seem to feel the effect of it in the lower part of my chest. Perhaps that is the region which musical people call their ear. Tell me, Madame Steynlin, what is music?"

—South Wind
Almost the only works of Bach published during his lifetime were the instrumental collections, most of which he engraved himself. Of the church cantatas only one, "Gott ist mein Koenig," (written when he was 19, but a very great work), was published in his lifetime.

—Encyclopaedia Britannica.

Those Who Direct And Sing and Play In the Festival

THE CONDUCTORS

GASTONE USIGLI, Conductor
SASCHA JACOBINOFF, Guest Conductor
BERNARD CALLERY, Assistant Conductor

THE SOLOISTS

Viola Morris, soprano
Alice Mock, soprano
Edith Anderson, soprano
Victoria Anderson, contralto
Andrew Sessink, tenor
Allen Watson, bass
Noel Sullivan, bass
Homer Simmons, piano
Antoinette Detcheva, piano
Ralph Linsley, piano
Anne Greene, piano
Adolph Teichert, piano
Mary Walker, piano
Ruth Cornell Cook, piano
Eleanor Short, piano
Grace Thomas, flute
John McDonald Lyon, organ
Doris Ballard, violin, concert master

THE ORCHESTRA

Violins • Doris Ballard, concert master. Valona Brewer, Anne Lois Baker, Katherine Beaton, Frances Brier, Vivian Bradley, Leonard Cooper, Marjory Currell, Parker Hall, Frances Karon, Bette McClintock, Jean Pomeroy, Hugo Rinaldi, Mildred Springer, Ralph Swickard, Cynthia Wiese.

Violas • Herbert Van den Burg, Sylvain Bernstein, Marjory Currell, Virginia Short.

Celli • Jean Crouch, Maurine Cornell, Milan Langstroth.

Double Bass • David Powell, Margaret Couture.

Flutes • Grace Thomas, Edith Caswell.

Bassoon • Kenneth Dodson.

Tympani • Harold Bartlett.

Cembalo • Ralph Linsley.

Clarinets, Oboes to be announced.

THE CHORUS

Sopranos • Edith Anderson, Pearl E. Atter, Dorothy M. Carew, Forde Frates, Donna Hodges, Mabel Josephine Johnson, Elizabeth Lamson, June Lewis, Helen Oyler Locatelli, Margaret MacKintosh, Clara Soper Melville, Glenna Peck, Jean Schelbach, Hazelle Annette Smith, Lesley Dunning Somers, Jean Stanley, Margaret Swedberg, Barbara White, Louise I. Wiese, Dorothy Wirth, Lucille Wirth.

Altos • Camilla Daniels, Betty Draper, Mary M. Kneeland, Rhea McCann, Jean McKay, Edda Heath Pappel, Celia Seymour Patricia Shepard, Eleanor V. Short, Pauline Timbers, Harriett B. Walker, M. Frances Wild, May Williams.

Tenors • Emil Miland, Frederick Meagher, Ralph R. Rosso, William Workman.

Basses • Ernest Atter, Carl Bensberg, William Bishop, Robert Bruckman, Joseph Clague, Nuncio D'Aquisto, James Fitzgerald, Edward C. Hopkins, Everett Smith, Dunning Somers, Charles Walker, Charles Whitfield, Morris McK. Wild, W. B. Williams.

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VIOLA MORRIS VICTORIA ANDERSON



It is useless to try to give divided attention to these two songers, for, as we in Carmel well know, they are one of the finest two-part singing teams in the world. The concert they gave here was an event of major importance in a musical community.

In their capacity as duettists their outstanding and beautifully blended voices have travelled and captivated the western hemisphere, eliciting honor all the way. Of them Bernard Shaw shouted "Magnificent!" and singularly percipient English critics have proclaimed them in extravagant language. "Perfectly suited by Bach" is the comment of an eminent reviewer on the reception of an all-Bach program. Gieseeking has accompanied them. They have sung before nearly all current English royalty, having twice been invited to provide music for the Garden Party at Buckingham Palace. Special programs have been tendered the King of Greece and Alfonso of Spain.

In 1936 they were engaged for the famous Malvern Festival and the following year, with the magnificent stone screen of Southwell

Manor for a background they supplied the music for the renowned Nativity Pageant there. Songs have been especially written for them and their repertory encompasses the range of many singers at one time. That these two excelling musicians happen to be here on the coast at Festival time is a very fortunate circumstance. Their world tour shortly takes them to Java and their native Australia.

Miss Morris' versatile and singularly plastic soprano, so deftly and graciously handling a madrigal, fills out to a grown measure in the singing of Bach. She meets the occasion with the purity and strength so required.

Beyond a doubt, the contralto of Miss Anderson will be a tower of beauty for this occasion. The largeness and strange sweetness of her voice added to its purely technical veracity make it a factor in this year's program which is difficult to overestimate.

They will sing, aside from their choral work, the two duets in the B Minor Mass: the "Christe Eleison" and "Et in unum dominum."

Harvey Taylor

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LYNDA SARGENT
Editor of the Bach Festival Edition
JULY 15, 1938

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ESTABLISHED MAY 11, 1924

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W. K. BASSETT, EDITOR

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The Carmel Cymbal

HERE IS THE COMPLETE PROGRAM FOR THE FESTIVAL

"But here is the finger of God, a flash of the will that can,
Existent behind all laws, that made them and, lo, they are!
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but
a star."

MONDAY, JULY 18

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.

GASTONE USIGLI, Conductor

Overture in D Major, No 4 Cembalo mit 12 Stimmenheften
Solo cantata, "Jauchzet Gott in allen Landen" for soprano voice and orchestra

Alice Mock, soloist

Concerto in A Minor for four pianos and orchestra

Soloists: Anne Greene

Adolph Teichert

Mary Walker

Ralph Linsley

Magnificat, cantata for chorus, soloists and orchestra

1. "Magnificat": chorus

My soul doth magnify the Lord

2. Aria for second soprano: "Et Exultavit Spiritus Meus"

And my soul hath rejoiced

3. Aria for soprano: "Quia Respexit"

For He hath regarded

4. Aria for bass: "Quia Fecit Mihi Magna"

For He that is mighty

5. Duet for alto and tenor: "Et Misericordia"

And His Mercy is on them

6. Solo Aria for tenor: "Deposuit Potentes"

He hath cast down the mighty

7. Aria for alto: "Esurientes Implevit Bonis"

He hath filled the hungry

8. Terzett: "Suscepit Israel"

His Servant Israel

9. Quintet: "Gloria Patri"

Glory be to the Father

10. Chorus: "Sicut Erat in Principio"

As it was in the beginning

Soloists: Viola Morris, soprano

Alice Mock, soprano

Edith Anderson, soprano

Victoria Anderson, contralto

Andrew Sessink, tenor

Allan Watson, bass

TUESDAY, JULY 19

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.

First part

Brandenburg Concerto No. VI

BERNARD CALLERY, Conducting

Bass solo from the "Peasant" cantata

Allan Watson, soloist

Second part

Three piano Toccatas

Toccata in D Major

Toccata in F Sharp Minor

Toccata in C Minor

Homer Simmons, pianist

WEDNESDAY, JULY 20

Organ Recital, John McDonald Lyon, 4 p.m.
Held in All Saints' Parish Church by courtesy of the Rev. C. J. Hulsewe, Rector, and the Vestry of the Church.

Toccata, Adagio and Fugue in C Major

Andante from the Fourth Trio-Sonata

Partite diverse sopra: "O Gott, du frommer Gott"

Prelude and Fugue in G Minor

Chorale preludes (from the "Orgelbuechlein")

Das alte Jahr vergangen ist

Christ lag in Todesbanden

Alle Menschen muessen sterben

Fantasia and Fugue in C Minor

THURSDAY, JULY 21

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.

SASCHA JACOBINOFF, Conducting

Overture in C Major for orchestra

Sacred Songs for bass voice

Bist du bei mir

Mein Glaubiges Herz (from the Pfingst cantata)

Noel Sullivan, soloist

Sonata for Flute and Piano in A Major

Grace Thomas, flutist

Ralph Linsley, pianist

Brandenburg Concerto No. III for Strings

Concerto in D Minor for Violin and Orchestra

Doris Ballard, violinist

ALFRED FRANKENSTEIN

Lecturer

WEDNESDAY, JULY 20 Pine Inn 11:30 a.m.

"The Orchestral Music, with Biographical Data"

THURSDAY, JULY 21 Pine Inn 11 a.m.

"The Chamber Music and the Organ"

FRIDAY, JULY 22 Sunset Auditorium 11 a.m.

"The Goldberg Variations"

Illustrated by two-piano excerpts played by

Ruth Cornell Cook and Eleanor Short

SATURDAY, JULY 23 Pine Inn 11 a.m.

"The B Minor Mass"

FRIDAY, JULY 22

Organ Recital, John McDonald Lyon,

All Saints' Church

4 p.m.

Prelude and Fugue in C Major

Chorale preludes:

Wir glauben all' an einen Gott, Schöpfer, (Catechism Chorales)

An Wasserflüssen Babylon

Vor deinen Thron tret' ich (Eighteen Great Chorales)

Prelude and Fugue in E Minor

Fantasia in C Minor

Fugue in B Minor, on a theme of Corelli

Fantasia and Fugue in G Minor

SATURDAY, JULY 23

Heralding Trombones

Concert

Sunset School Auditorium

GASTONE USIGLI, Conductor

Overture in B Minor for Orchestra

Brandenburg Concerto No. IV

Violin principal, Doris Ballard

Concerto in A Minor for Piano and Orchestra

Antoinette Detcheva, pianist

The Magnificat repeated. Program above.

8 p.m.

8:30 p.m.

SUNDAY, JULY 21

Heralding Trombones, 7:45—Carmel Mission Concert

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GASTONE USIGLI, Conductor

B MINOR MASS

For soloists, chorus and orchestra

Soloists: Viola Morris, soprano

Victoria Anderson, contralto

Andrew Sessink, tenor

Allan Watson, bass

1. Chorus: "Kyrie Eleison" Quintet: "Kyrie Eleison"

2. Duet for soprano and alto: "Christe Eleison"

3. Chorus: "Kyrie Eleison"

4. Chorus: "Gloria in Excelsis"

5. Air for soprano: "Laudamus Te"

6. Chorus: "Gratias Agimus"

7. Duet for soprano and tenor: "Domine Deus"

8. Quartet, soprano, alto, tenor and bass: "Qui Tollis"

9. Duet, soprano and alto: "Et in Unum Dominum"

10. Chorus: "Et Incarnatus Est"

11. Quartet: "Crucifixus"

12. Chorus: "Et Resurrexit"

13. Bass aria: "In Spiritum Sanctum"

14. Soprano, alto, tenor and bass soloists with Festival chorus and orchestra: "Hosanna in Excelsis"

This entire program will be broadcast over a national hook-up of the blue network of the National Broadcasting Company.

Audience must be seated by 8 o'clock

No admission thereafter.

Ralph Linsley Is Truly a Part of Community

For the last three years official pianist of the Festival, Ralph Linsley has become truly a part of the community of Carmel. His impeccable musicianship is one of the things that year after year runs like a good stout thread, and a thread of fine stuff, clear through both warp and woof of the performances. Without doubt at the very top of accompanists and ensemble players on this coast, Mr. Linsley contributes a great deal more than one often stops to think about to the total success of the occasion.

After completing the substantial training given at the Yale Graduate School of Music, he taught in Yale for a number of years before coming west. Playing with the Penha Quartet and studying with Frank Wickman, he made his entrance, quietly after his manner, into the musical life of Carmel.

In the south, where he is now located, he has worked inclusively with the Los Angeles Oratorical Society and, with Dr. Richard Lert, is now at work with the Pasadena Symphony and the chorus. He has done the harpsichord work for Handel's "Saul" and, last Christmas worked out especial parts for his performance with the Los Angeles Philharmonic of the "Messiah." Now he is beginning work on the next August presentation, in the Hollywood Bowl, of "Martha."

Aside from the burden of the piano accompanying, Mr. Linsley will play, this year, with the four pianos in the Concerto in A Minor for Four Pianos and Orchestra on Monday night's program.

It is pleasant to see him on our streets. He brings the presence of the Festival spirit certainly and excitingly into our town when he enters it.

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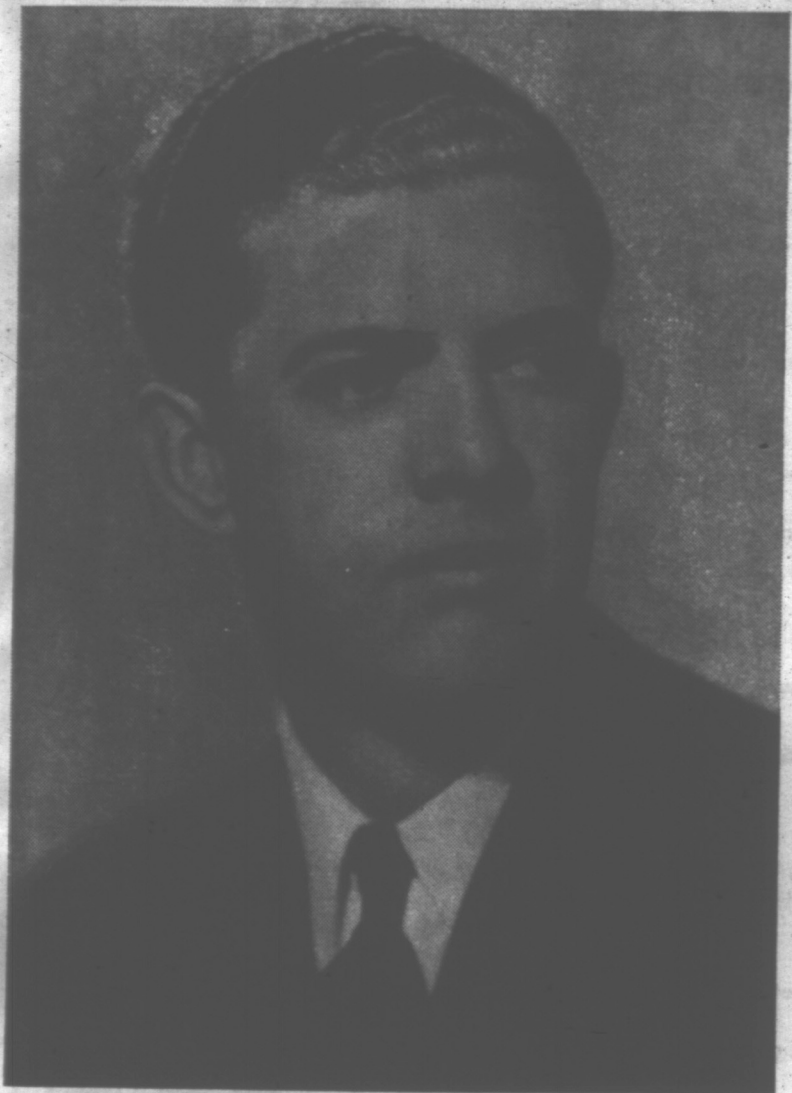
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ALLAN WATSON



The multiplicity of elements, tonal and modal, that go into the making of a rounded, representative program of Bach includes most importantly the quality of sonorousness; of the volume of clear sound which effects the tremendous crescendi of praise; of the profundities of scale which reach into agony of spirit. Next to the organ itself the bass voice carries this burden, and on the voice of Allan Watson this delivery can safely depend.

Mr. Watson has frequently sung with the Los Angeles Oratorical society as bass soloist and is now in

studio work in Hollywood, where his big, resounding, sympathetic voice is called into constant use. He will be remembered for his outstanding contributions to "Rose Marie" and "In Old Chicago."

Quite differently will the chromatic motive of grief in the "Crucifixus," with its insinuating fatalism, make its call on his voice, but in the singing of this and of the *In Spiritum Sanctum* of the Mass, the versatility and finely calibrated quality of this young artist show themselves.

ANDREW SESSINK

The honor of assuming the tenor solo roles of the Festival music goes again to our own Andrew Sessink. For the singing of Bach's songs Mr. Sessink has two natural qualifications; he started his vocal career as soprano soloist at the age of seven in the St. Marks Cathedral in Grand Rapids, Michigan, a fact peculiarly pertinent in the Bach tradition; and the essence of his voice, structured as it is like a fine thread of gold without alloy, suits with a wonderful accuracy the intention and lyric content of the songs. He will sing, this year, the *Deposuit Potentes* from the Magnificat, with its gently obeisant *et exultavit hu-*

miles and, with Miss Victoria Anderson, contralto, will have the *Misericordia* duet, also from the Magnificat and the jubilant *Domine Deus*, introducing the paean motive in the great closing crescendo of the Mass.

Mr. Sessink was graduated from the Grand Rapids Conservatory of Music and for 13 years, after his graduation from college, was tenor soloist, again in St. Mark's Cathedral. During this time he did oratorio and concert work throughout the mid-west and sang the tenor roles of nearly all of Gilbert and Sullivan. For the past few years he has been studying with Borghild Janson and last year, but for the intervention of impertinent circumstances, would have been tenor soloist for the Pasadena Bach Society.

Here is a truly expressive lyric tenor, leaving in its sweet afterglow memories candent and unearthly.

Edith Anderson
Earns Place
As Soloist

In the growth of Edith Anderson's voice by experience and training, the Festival has achieved again one of its primary aims; that of giving to the men and women who participate year after year such solo parts as they have earned by study and hard work. Miss Anderson's centration on her work has earned her the artistry which is called for in singing a solo. In the Magnificat this year, she will sing the *Et Exultavit Spiritus Meus*.

Miss Anderson has studied with Borghild Janson and is now a pupil of Mabel Riegelman of San Francisco. She is another of Carmel's contributions to the solo roster.

Organ Recitals By ANTOINETTE PETROVA DETCHEVA
Brilliant Artist
This Year

The conspicuously interesting programming of the two organ recitals of the Festival, attests at once to the good taste, the valiant musical spirit and the balanced sense of musical dynamics of the young man who will attend the organ at All Saints Church on Wednesday and Friday of Festival week.

John McDonald Lyon is one of the prominent younger organists of this country, a virtuoso of proven accountability. Pupil of Marcel Dupré and the late Louis Vierne, Mr. Lyon's concert work has taken him all over America. His impeccable registration and brilliant technique have been met with critical praise. At present he is Organist and Choirmaster of St. James' Cathedral in Seattle and since 1931 has conducted a series of Bach recitals in that city.

With a strong appeal to the serious musician by way of his uncompromisingly learned programs, Mr. Lyon's Festival fare, with its intermixture of great and little fugues and fantasies; intimate and grand choral preludes, should be palatable to all fastidious listeners, la yor professional.

Mr. Lyon adds another fine musician to the roster.

Grace Thomas Is
Again Flutist
For Festival

The singularly eloquent flute voice, the tender beauty of whose disembodied line will be remembered as a special occasion at the Mission concert last year, will again be rendered by Grace Thomas.

That there is no better flutist on this coast can hardly be disputed.

Soloist with the University of California Symphony and credited with innumerable appearances in the Bay Region, Miss Thomas is a familiar figure in the best musical life of the west. She has played solo under such conductors as Modeste, Altschuler, Alois Reiser, Usigli, Eric Korngold, and Brico. With Ralph Linsley, pianist, Miss Thomas will play the *Sonata in A Major for Flute and Piano*.

The flute is one of the instruments that has suffered little real change since the time of Bach and one on which the master constantly relied. Its use still evokes out of the thin, rare regions of sound the sublime oratory of the religious spirit. Added to this, the delicate presence of Miss Thomas, so in harmony with her performance, makes of her playing a total experience of the exquisite.



Beethoven studied all the accessible works of Bach profoundly, and frequently quoted them in his sketch-books, often with a direct bearing on his own works.

—Encyclopaedia Britannica.



Compelling charm of person as well as artistry of distinction will be brought to the Festival in the small vital pianist from Sofia, Bulgaria, Antoinette Petrova Detcheva. Graduate of the Sofia Music Academy and later recipient of the First Prize, Master Class, of the Music Academy of Vienna, Miss Detcheva has been trained by such world-known teachers as Gombrich, Franz Schmidt and Steuermann. She was soloist for two seasons before coming to America with the *Bachgesellschaft* in Vienna matching the high standard of these performances with her own meticulous and finely textured playing.

Not only is Miss Detcheva a thoroughly schooled interpreter of Bach but her eager devotion to the spirit of the great master, her passionate belief in the mission of all Bach players to bring their utmost to the performances of any single item, place her high in the ranks of the young people who are here in America steadily to further this aim.

On the Saturday night program, Miss Detcheva will play the *Concerto in G Minor for Piano and Orchestra*. You may be certain that intense dedication to her art and an eagerness to be a part of the Festival will go into that piece.

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B MINOR MASS EXPRESSION OF A VAST FAITH

(Continued from Page C)

was therefore a source of constant friction and jealousy or prerogative.

In the case of Bach this friction was increased through the composer's unorthodox leanings, both professionally and theologically. He was cantor of St. Thomas, but he refused to be merely and solely that. He still held appointments as court composer to various princes, and declined to be bound exclusively to his cantorial duties. His religious views, likewise, refused to confine themselves within legally constituted boundaries. He was inclined to associate himself with the pietist rather than the orthodox wing of Lutheranism, yet was repelled by the puritan, anti-artistic, aspect of the pietist movement.

The authorities of the school and church, orthodox in religious belief, tyrannical in their insistence upon keeping the composer from functioning outside the scope of his appointed office, were therefore constantly at war with Bach, whose surpassing genius was by no means apparent to them. The little flogging episode of 1736 brought matters to a head. A certain prefect, or assistant conductor, named Krause, took it upon himself to punish some choir boys who had acted outrageously at a public function. Bach approved his action. Ernesti, rector of the school, did not approve, and removed Krause from office. Ernesti ordered another young musician to take Krause's place. Bach refused to submit to this change, and there ensued a nasty little squabble in which rector and cantor countermanded each other's commands and the discipline of the school went to pieces.

The ultimate decision went against Bach, and ever afterward his position at St. Thomas's was solitary, lonely, and aloof. As a result he made repeated efforts, if not to find a position elsewhere, at least to find favor in the eyes of patrons more exalted and perhaps more understanding than the burghers of Leipzig.

Hence, therefore, the five masses which Bach sent to the Elector of Saxony, who, in order to become king of Poland, had embraced the Catholic faith. (The Elector's Polish connections, by the way, explain why Bach frequently wrote polonaises, such as the one in the B minor suite to be played at the Carmel Festival.) Yet Bach was too practical a musician to gamble on the composition of masses that had only a very slim chance of being performed at the Elector's Catholic court. (Actually they never were performed there, and the copies Bach gave to another Catholic nobleman in Bohemia were tied around the trees in that great lord's garden to protect them from caterpillars.) Composed essentially for the Catholic liturgy, they still were useful in the Lutheran service, and such performances as they may have had in Bach's lifetime were at Bach's own St. Thomas's.

Lutheranism in Bach's time encouraged, or at least did not frown upon, local variations in its liturgy. The standard Lutheran mass of the period did not involve the five musical movements—Kyrie, Gloria, Credo, Sanctus and Agnus Dei—of the Catholic mass, but traditionally employed only the first two. Leipzig, however, permitted the occasional use, as detached, irregular portions of special holiday services, of the remaining three sections. It is by no means accidental, therefore,

ALFRED FRANKENSTEIN



Alfred Frankenstein needs no introduction to readers of music criticism in America. His weekly articles and reviews in the "This World" section of the *San Francisco Chronicle* are the journalistic highlight of the west.

Born and raised in Chicago, he was graduated from the University of Chicago and taught music there for three years. For some time he was on the New York staff of the *Chicago Tribune* and was music editor of the *Review of Reviews* Corporation. Before coming to the *Chronicle* in 1934 as music and art critic he was for four years private secretary to Herman Devries of the

Chicago American. He is now on the teaching staff of the University of California and this summer giving a series of lectures at Stanford.

That Mr. Frankenstein was not only ready to find time for four lectures for the Festival but also to do *THE CYMBAL* the honor of contributing to this edition is evidence of a never-wearying spirit in the pursuit of placing the service of his knowledge before people where he finds opportunity.

We sat and listened while he outlined his four lectures to Miss Denny the other day and not one of them should be missed.

that in Bach's original manuscript of the B minor mass, the Kyrie and Gloria are bound together and called, by themselves, a mass, while each of the other divisions of the work is bound separately, with no indication of relationship to anything else. In other words, Bach would seem to have written the Kyrie and Gloria at the same time, a Lutheran mass for a Catholic patron, and at later periods composed a detached Credo, Sanctus and Agnus, probably for use at Leipzig.

This helps to explain why the work as a whole is so gigantic, and because so large, completely useless as a unit for the liturgy of any church, Catholic or Protestant. Bach apparently regarded the B minor mass from the practical point of view not as one work but as three, each section by itself useful for festival service, but as a whole transcending the limits of practical worship. Yet there is also unity of key and treatment and material in these three separate compositions, indicating in Bach's mind the intention of creating also an enormous concert mass, detached from liturgical limitations and connotations, treating the text from the point of view of its universal implications.

And so the work is both Catholic and Protestant, sacred and secular, liturgical and profane. You can look at it in any one of those ways, but it is best to regard it as the sum and essence of them all.

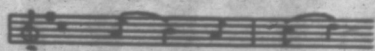
Bach never wrote an opera, so far as is known, partly because he never wanted to and partly because

he spent his life in communities where opera was not generally practiced. His large scale religious works, the Passions and the B minor mass, are his operas. As I shall try to show in my lecture on the mass, Bach's attitude toward the text is pre-eminently dramatic, descriptive and pictorial. The diffused, ethereal, unearthly atmosphere of a Palestrina is not for Bach. To Bach every line has its special meaning, to be specifically distinguished in the musical setting. That is the main reason why the five sections of the text are treated not as five movements but as five complete and separate cantatas, each with its inner contrasts of mood and sonority.

In sum there are 24 movements in the B minor mass, the six solo arias and three duets serving to relieve the weight of the 15 choruses. In most of the movements the dramatic significance of the treatment is obvious enough—the mysticism of the *Incarnatus*, followed by the impassioned sorrow of the *Crucifixus*, and this by the jubilant shout of the *Resurrexit*. At times the specific pictorial effect is a little naive, as it generally is in Bach—the descending phrase on the word "descendit," for instance, or the way in which the word "coeli" (heaven) is always a fifth higher than "terra" in the second part of the Sanctus. There are, however, a thousand instances of a far subtler kind of symbolism. Thus the words of the Credo that express belief in one God in two Persons—Father and Son—are set in such a way that the idea of oneness appears in a

unison canon, but the same material is handled in a canon at the fourth when the idea of duality is reached. Bach was a man of vast theological knowledge, and delicate shades of meaning like this appear on every page of the B minor mass. In fact, one could easily spend a lifetime studying the direct theological references in Bach's music. Spitta, Pirro, Schweitzer and the others have only scratched the surface of this fascinating field.

But in the long run the B minor mass is no musical cabala, no ingenious exercise in hidden iconographic meanings, but a great expression of a vast humanitarian faith. If it were not, we should not be hearing it next week in Carmel.



Doris Ballard Is Back with New Laurels

An indelible memory will spring again to life when Doris Ballard tucks her violin under her chin and presents herself again to a Carmel Festival audience. Keenly recalled for her performance at the Mission concert three years ago, this young violinist has since attained a further stature which places her among the high command of her profession today. On a fellowship

to the Juillard Graduate School of Music in New York, and as a pupil of Albert Spaulding, she comes back to us with laurels in her fiddle case. This year she will be violin concert master of the Festival.

The concerto for two violins and piano in which she will participate reflects that surpassingly beautiful mood of peace, of well-driven poise, for which she will be remembered. A deep feeling for the brilliant yet singable use to which Bach put the violin, is hers. In this it is interesting to note again what Schweitzer has said about Bach's employment of the violin: "Bach transfers violin music to the clavier and organ, and tries to get the effects of the strings on the keyed instruments. It shows . . . that for him there was really only one style,—that naturally suggested by the phrasing of the stringed instruments—and that all other styles are for him only modifications of this basic style."

In addition to her part in the aforementioned concerto, Miss Ballard will be violin principal in the rendition of the Brandenburg Concerto No. IV.



There is no parallel in music to Bach's power of reproducing already perfect works in different media. —Encyclopaedia Britannica.



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SASCHA JACOBINOFF



As conductor of the second Carmel Bach Festival, violin soloist for the third, and guest conductor this, the fourth, year, Sascha Jacobinoff is showing the versatility for which he has distinguished himself musically and the earnestness and optimism he feels toward the Carmel event. Eminent in musical circles both in the east and on this coast, Jacobinoff divides his time between Carmel and Philadelphia. In the eastern city he has a class of 50 violin pupils, many of whom are already distinguishing themselves in their field. During this past winter he has fulfilled a generous concert program in the east, among other things, playing a Brahms violin concerto as guest soloist of the Philadelphia Symphony Orchestra.

But when summer comes, this accomplished artist turns toward his California love, the feast of the music of Bach. Here, as nowhere else, he feels the competency and incen-

tive to work for that very best in music which the Festival represents. He has played as guest artist at the Bethlehem Festival, but in his opinion the spirit that pervades our endeavor is the truer and more apposite one. "I simply cannot tell you how exciting it is to me to be connected with the Carmel Festival," he says with the tremendously vigorous conviction which is characteristically his.

This summer Mr. Jacobinoff is also director of orchestra at the Pacific Grove Summer School of Music.

The Thursday evening program will be under his baton, at which time he will conduct the strings in the D Major and G Major suites.

Charter member of the enterprise and always dependably outstanding performer, we welcome Sascha back for his third season. "I must repeat," he said again, "how increasingly exciting it is to be here."

YOU NEED NOT TO UNDERSTAND—YOU WALK THE GREAT SEAS AND MOUNT THE HILLS WITH BACH

My lamps are trimmed and ready to burn with the candent softness of all oil lamps when the sun shall have bade goodnight to the hilltops and then fallen into the waiting sea. Outside my windows the great hills are on the march and seven red horses and a buckskin mare are standing on my head. No—seven hundred feet above it, cropping with their necks to one side and noiselessly making and remaking patterns as they go from nip to nip. Down over Sam's house one haggard hand of fog reaches hungrily. I have been reading the little story of Magdalena Bach, and the world seems at this moment singularly beautiful, lush, sanguent.

And in this mood, I am encouraged to say something that has been on my mind for a long time yet something that I have been hesitant about confessing. That I, too, know nothing about the music of Bach. But that when I hear it my life walks out upon the great seas and mounts the hills with the winds and offers up to my own gods my peculiar and extended incantation. That though the hills stand a thousand feet above me and the shrewish sea a thousand feet beneath, I, too, belong to the brotherhood of things that are not too pitifully small, forasmuch as something of that message of music reaches and enriches me. And this, I hold, is a kind of understanding.

I am saying this because, as I go about the streets talking about the Festival with many of the fine folk that I know—the so-called common

man, who is common like myself—I hear them say, with much surprise, that they aren't interested in the music because they don't understand it. And thus am I emboldened to make record of myself in this matter.

For, as I see it, there are these short ticking hours from the day we are born until we have no more life to live. And for these hours is given us the incalculable privilege of consciousness, awareness; of supping up into ourselves all the marvel of this living. Down the road a piece from me now there is a bridge building; great glowing cement earnest of man's ability to grow far out beyond his own powers, so that what he compounds of steel and miltured clay has tamped into its heart also, dream. Dream, making a roadway and a soaring pinion all incident with its particular beauty. When I am dead the memory of that dream will die with me, I know. But while I live, that bridge will enter me; I am become a portion of it and am deputized to pass that beauty on wherever I go. I do not love this bridge because I am a student of calculus and stresses and an expert on spans. I am content, oh, very pleased, to allow this wonder and wholeness to flow through me as it goes up against a redwood tree, standing with its insensate feet buried in the rock. I am content that it embraces and includes me in its sensate ministrations.

So I listen to the music of Bach. To be sure, each year as I hear

more of it and read more about it and find with pleasure that I can recognize a fugue and define, if vaguely, a partita, I gain a little knowledge to add to joy... so that joy and knowledge go hand in hand toward greater knowledge and heightened joy. But I should like to go into the highways and byways, saying to these people: Come with me. Sit for an hour and be quiet; receptive. And when the last grave speaking of the instruments runs disembodied back into its silence, what then of you? Ah, this. There will be something you have hindered in your self, some plot unwatered in your daily

haste, something... something... that will know this power; feel this wholly unexpected increment of glory, and I vow you will go forth to your house re-creant; stained with peace.

Indeed, there are problems in contrapuntal architecture that I cannot comprehend and a toccata would be as sweet in my ears by any other name. Leave those things. Leave them. And go with me adventuring where the spirit briefs no other credentials than faith; faith that the beautiful and the good—all the good and beautiful—belong by right to you. —L. S.

AGAIN THIS YEAR WE'LL HEAR ALICE MOCK'S COLORATURA

The high reaches and clear vistas of musical vision and attainment of Sebastian Bach call first for expression through the clean freshness of the soprano organ. Such a voice was found last year in the serene, musicianly and poignantly understanding coloratura of Alice Mock, and the Festival Management has the pleasure of announcing that Miss Mock will again this year contribute her gifts to the week of Bach music. Her glorious singing of the high-reach arias of the *Freue Dich* last year lingers in many of our hearts and we are glad to extend the most cordial welcome to her.

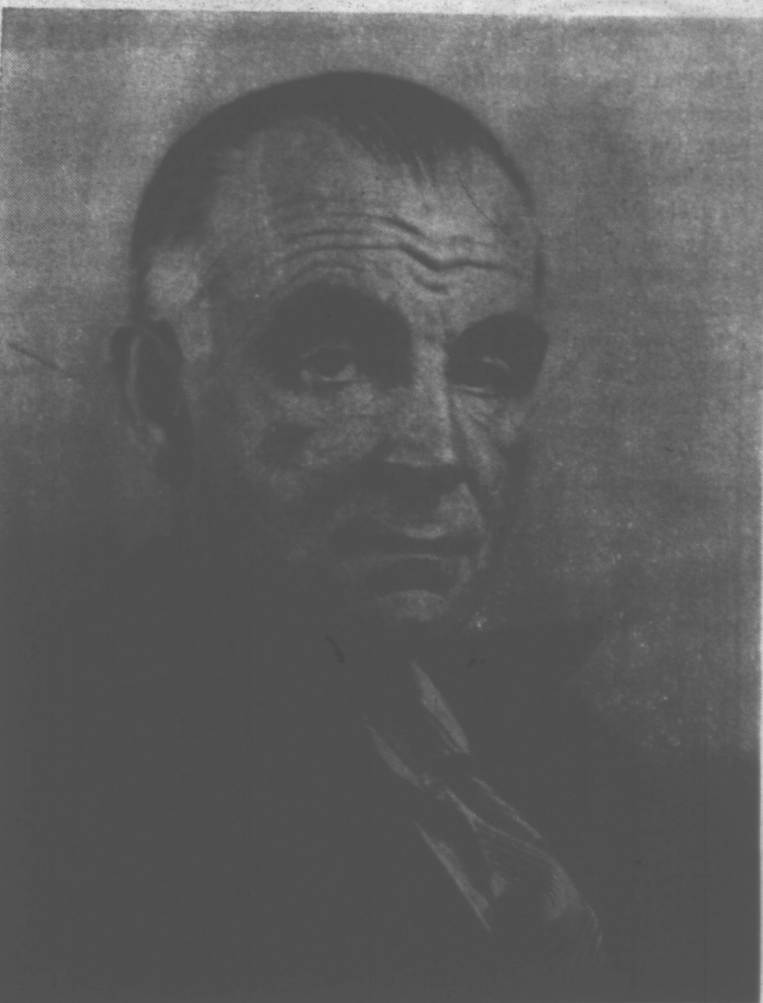
This year Miss Mock will sing, among other things, that most exquisitely and transcendently exultant solo cantata, *Jauchzet Gott in allen Landen*. Like nearly all of Bach's vocal music, it was written for a boy's voice and can be equaled in its interpretation only by a purist coloratura, high with unflagging

youth and full with maturity. The *Jauchzet Gott* is, as someone has said, like fresh morning awakening with all the birds in song at once, so pure, so ascending, is its thought.

Miss Mock is California born. For five years she was a pupil of the famous teacher, Florence Holtzman in Paris. As a member of the Marseilles, the Geneva and the Chicago Opera Companies she has won the greatest praise from critics everywhere. During the past year Miss Mock has been under contract as a valued member of the vocal group at the studios of M.G.M.

"A voice that soars to altitudinous heights and is flexible and well schooled" was said of her performance of *Lakme*, and these qualities cannot in any way come amiss in the singing of her Bach arias and solos. No instrument in the Festival will surpass Miss Mock's in unfaltering utterance of the essence of the song.

NOEL SULLIVAN



The musical life of California is informed and magnified, and much of it only made possible, by the person and through the interest of Noel Sullivan. This is neither the time nor the place to try to put into adequate words appreciation for the vital concern and unfailing cooperation with which this distinguished patron of all those things we call the best in life endows and encourages such activities as the Carmel Bach Festival. It is a tribute to the enterprise that his in-

terest in it is continuous.

One of our cherished memories of former Festivals is Mr. Sullivan's singing of the sacred songs. He gives more in them than the service of his beautiful bass voice; he tenders to his audience a glimpse of the occult divinations of him who wrote them. On the Thursday evening concert this year Mr. Sullivan will sing the *Bist du bei mir* and, from the Pfingst cantata, *Mein Glaubiges Herz*.

Honolulu Girls' Glee Coming to Del Monte

Johnny Noble and his famous Honolulu Girls' Glee Club are coming to Del Monte!

They will make two appearances here on Sunday, July 17.

During the outdoor luncheon at noon their soft Hawaiian music will come stealing across the Roman Plunge, and at night they will entertain at the first of the summer season's dinner dances at Del Monte Lodge.

Noble and his singers have been filling a number of engagements in Southern California, and have just completed their first motion picture in Hollywood.

+ + +

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Deep Study Has Gone Into The Variations

A feature of unusual interest on the Festival program will be the Friday morning lecture by Alfred Frankenstein on the *Goldberg Variations* which will be illustrated at two pianos by Eleanor Short and Ruth Cornell Cook. Two years ago Miss Short came back from a season in Salzburg where she had spent most of her time studying this piece of Bach's with the famous Scholz brothers, duo-pianists. When she got back to San Jose she hunted around for someone with the musicianship, the implacable correctness and patience to resume with her the study of this work, which Bach wrote first for one and then for two harpsichords. Her search turned up Mrs. Ruth Cornell Cook, and for the intervening two years they have been working on the *Variations* to the exclusion of almost everything else.

Excepting, of course, jobs. Miss Short is teacher of music in the San Jose High Schools and she and Mrs. Cook have done concert work for two pianos around the Bay and elsewhere.

While in college Miss Short became interested in choral conducting and when in Salzburg availed herself of the opportunity of attending the famous *Mozarteum* there, for the furtherance of this interest. This summer she is in charge of the chorus at the Pacific Grove School of Music and is now almost primarily interested in taking up the work of directing group voices.

Mrs. Cook is, first, a composer, though she, too, is a pianist of distinction. Her compositions have been played variously and especially have her charming songs been successful. She has the digging-in qualities about her which make it possible to spend two years on one piano piece and to realize that in this intricate maneuvering of tonal canonic there is an infinite amount yet to learn.

Remember, the Friday lecture, featuring these two fine musicians, will be held in Sunset School Auditorium.



Callery a Vital Festival Need

For three years now Bernard Callery has been assistant conductor of the Festival. In this time he has taken upon young shoulders the burden of preparing the orchestra and the chorus for the conductor; riding down from Sacramento every week-end month after month; building a structure with the musicians of carefully mapped out business which, after a time, the director takes away from him; marking scores and carrying violin stands and grand pianos hither and yon, and generally and patiently taking upon himself the onerous job of what is known as an assistant conductor. It has been a good job, both for him and for the management of the Festival, for the emoluments to both belong in the category of the more or less imponderable.

Mr. Callery has another job. He directs the Sacramento Federal Symphony and does it exceedingly well. Of him the *Sacramento Bee* has said, "He is a musician of fine artistic perception and of vital feeling." His concerts in Sacramento have continually filled the houses

THE STEWARTS—Chandler, Chandler, Jr., Gordon, Donald

You will walk upon carpets of sweet tractility where the pine needles lie, in twos and threes and your faces slanting up, waiting for the first notes of the trombones. Headlights will swing into the vision and go out suddenly and you will feel fickle impatience, yet delicately. When the windows are thrown back and the silver gleaming instruments, light-muted by the inquisitive fog, thrust out and wait their participation, you will abate yourself, listening.

The dim annals of the fifteenth century clasp the secret of the first announcers of the music, but the tradition has come down clearly enough. From the town towers five hundred years ago boys with trumpets and like instruments proclaimed an evening of music or a joust of song. By the time of Bach, the four trombonists—or a combination with trumpeters—stood on the walls of the villages to do this service. The tower music is all written for these instruments and was played by delegations from the *Stadtspeifers*.

Chandler Stewart of Pacific Grove, who, with his three sons, Chandler, Jr., Gordon and Donald, will sound the chorals from the window above the main entrance to the Sunset School auditorium each concert night during the Festival, has played his trombone for a good many years—for circuses and bands and parades and for the fun. He made his living that way for fifteen years, but perhaps three lusty sons such as these who partake of the music-feast with him cannot grow so lusty on the beauties of freedom from flesh and the juices of flesh. At any rate, Mr. Stewart was sell-

ing very edible-looking pease behind the counter of his neat little grocery store this morning.

He is a gentle man, pleasing to speak with. When he had finished the work on the Festival last year, it seemed to him that at last he had found something really fine and challenging to do; something the emoluments of which were quite incommensurate with any effort he might put into it. On the advice of Michel Penha, he bought books and got books from the State library and is on his way to becoming an authority on the chorals for trombones, and the tympani and brass sections of the Bach orchestra.

"You know," he said, "that the choruses Bach had to work with were so small and unreliable: the singers just wouldn't show up; so Bach wrote these particular pieces to fill in where the voices defected. Of course there were very different instruments than ours . . . keyed differently. Ours—the boys' and mine—are all of one pitch . . . I felt we could shade the variations better by starting from the same base. I hear they have a very rare trombone, keyed in F Bass, at the Bethlehem Festival. I'd like to hear that one."

Out of his treasure trove of the chorale works—he has the Breitkopf and Hartel edition of the four hundred chorals in their original tone settings—he has chosen twenty for this year's use. I didn't ask him which. I am waiting. For pure loveliness of setting and conception as well as the beautiful delicate persuasion of their rendition, there is nothing pleasanter in the whole Festival.

CRAFTSMEN'S GUILD MEETS MONDAY EVENING

The Carmel Guild of Craftsmen will hold a meeting of all its members at the Marionette Theater in the Court of the Golden Bough next to the Guild Shop, on Monday evening, July 18, at 8 o'clock. A report of the activities of the shop for the first month will be made as well as matters of policy discussed.



All art constantly aspires towards the condition of music.

—Walter Pater

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We have spent days and days—and it's been fun, too—gathering together the stuff about our Festival soloists, making certain we got them in the right key, attached to the right voice or instrument, credited with the correct jobs and we've tried mighty hard to give each the especial due that is his. And all this time we have been going to rehearsals, watching the chorus and the orchestra at work and thinking how hard it is going to be to allot sufficient praise (and space) to the men and women who make up this bulwark to any program of Bach's music. Thinking how he, too, struggled along with small straggling groups and how in the end they made his music come to life.

Repentantly, we cannot give even a word to many of the participants who have labored diligently and made temporary Festival widows of their mates at home. We meet them on the streets as we go about our little daily devoirs. Per-

CORNEL LENGYEL TO BE CYMBAL GUEST CRITIC

We announce with pleasure that Cornel Lengyel, eminent music critic now reviewing the music events of California for "The Coast," will be present for the entire week of the Festival as guest critic for "The Cymbal."

haps our favorite, because we know him best, is Joe Clague, up there with the basses, who cuts the liver for Sir Thomas, our cat, and our solitary chop. There is our erstwhile mayor, Everett Smith, who stands guardian to all the regal trees that condescend to the Del Monte Hotel. Betty Lamson, whom we see most often at meetings of the League of Women Voters, so businesslike. Camilla Daniels with the big smile, coming around the corner.

(Continued on Page Fifteen)

FOUR OF OUR OWN PIANISTS PLAY FOUR-PIANO CONCERTO MONDAY

That household in Leipzig, with its veritable horde of children, with students from the adjoining school running in and out, with the old bells of the city tolling the quarter hours and Anna Magdalena Bach bustling to feed her linnet or snatch the newest baby from the hot pots on the hearth, was in fact a strange setting in which to do the terribly concentrated work of composing. We can make a picture of the day, starting at five in the morning in summer and six in winter, with its confusions and intensity, its mad rush to live.

But when evening came it was different. The troubles at the Thomasschule were dropped and the stalwart master of the house would sit down to the harpsichord or one of his claviers, or take up a viola or a violin and practically every member of the household would follow suit, and music there abode. Sometimes they would be just foolish and do what some of us used to do on a fudge-making party, try singing three or four popular songs together in harmony.

But other times were far from being foolish times. Then Sebastian

would sit down with his sons around him and they would play together some of the things he had written for this ensemble work. Many of the concerti for more than one solo instrument were written this way.

We are not certain that the Concerto in A Minor for Four Pianos was thus originated, but it is quite likely that it was. There were Friedmann and Philip Emmanuel, his oldest musical sons and always either another son or a pupil to make the fourth. In this case, we do know that the work was re-composed for the clavier from a Vivaldi four-violin concerto. Bach's skill in thus adapting a work of some other man to his own especial language was phenomenal.

The four piano concerto, with its lively, arioso feeling, will be played this year on the Monday evening program by four of our own pianists—for in a sense Ralph Linsley has become a Carmel figure. Ralph will have with him at three other pianos, Anne Greene, Adolph Teichert and Mary Walker.

We have a skit about Ralph elsewhere in THE CYMBAL today. The

others we in Carmel know a good deal about. Anne Greene has studied in Europe and with Harold Bauer in New York, giving a recital there. She is a pupil of Frank Wickman. Mary Walker is a graduate of the San Francisco Conservatory of Music, a pupil of Charles Cooper. Adolph Teichert started out with Marjorie Petray and for the past two years has been in Carmel under the tutelage of Frank Wickman. The interesting and successful recitals given here in Carmel by Anne and Adolph are bright lights in our musical year.

The other day we heard this work in rehearsal and found it was exciting, stimulating music, and very well done. It is one of the numbers we look forward to with eagerness.



THE MAGNIFICAT

By MYRA PALACHE

We are rarely fortunate in this year's Bach Festival that we hear two works, representative in utter completeness of Bach's supreme genius. The Magnificat is one of his most comprehensive works, for in it, at almost any point, his treatment of words, musical forms and instruments can be brilliantly demonstrated.

It is virtually a large cantata and contains a marvelous variety of music. In it we hear the triumphant voice of the church universal, rather than Mary's humility. Consequently the chorus is prominent, as in the B Minor Mass.

In the splendid article on Bach in the Encyclopaedia Britannica (if you have not already read it, try to do so before the Festival) Sir Donald Tovey ends his essay by saying of the Magnificat, "This great work, one of the most terse and profound things that Bach ever wrote, contains among many other subtle inspirations, one conception with which we may fitly end our survey, for it strongly suggests Bach himself and the destiny of all that work which he finished so lovingly and with no prospect of its becoming more than a family heirloom and a salutary tradition in his Leipzig choir-school."

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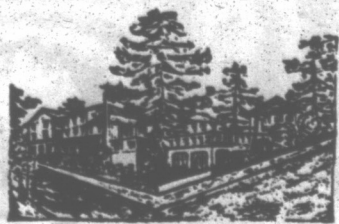
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THE BRILLIANCE AND PATIENCE OF DENE DENNY AND HAZEL WATROUS ARE FRUITED IN THIS ACHIEVEMENT

With the Carmel Bach Festival rounding the corner this season to come in full view of assured long life and crescent success, it is time to pay full tribute to the two women whose vision and patience and hard work have at last become fruited with achievement—to Dene Denny and Hazel Watrous. Through their continuous and often hazardous effort over a number of years to maintain the highest standard of artistic performance in whatever they have done they have now accomplished something that bids fair to outrun their best hopes. Into this accomplishment they have put many uncommon virtues, which, it is pleasant to discover, have not been their own sole reward.

In 1922, Miss Denny and Miss Watrous came to Carmel from a busy season in San Francisco, for a six-weeks' rest. They intended, then, to go on to New York. A real community of interests had brought these two artists together and they were eager to try out new fields of endeavor. Miss Watrous, a graduate in Design from Pratt Institute and Columbia University, had also been a favorite pupil of Piazzoni, who had foretold great things for her should she choose the lot of portrait painting. She had, instead, elected to teach and for some years had been Supervisor of Art for the Alameda Schools, supplementing her teaching with some beautiful work done at her own easel. While she was in Carmel she designed a house for her mother. The result attracted so much attention hereabouts that a real estate broker offered her inducement to do as many more as she liked and she went ahead and designed 36. On one of her houses she put a red roof, the first color introduced into Carmel architecture and, along with the bluejays, the first relief from the sombre greens of this hillside town. People came from all around to gaze on it and on the modernists who were making all the fuss.

For they were modernists. While Miss Watrous was busy architecting, the six weeks had quite overrun themselves and Miss Denny had become engrossed in making programs of modern music for the piano and traveling about the state executing them. Herself an artist of distinction, a pupil of Wager Swayne, Miss Denny was shortly after to give the first program of modern piano music ever given in the West. She was first in America to play the Schoenberg Op. 23. In San Francisco she had attracted much attention to her work.

Add to piano and painting, the drama. While they were making the first beginnings of the concert series for which they later became nationally known, they leased the Theatre of The Golden Bough and produced 18 plays, more or less contemporary: "The Emperor Jones," "Ghosts," "Liliom," to name a few. Not only their selection but the best tradition in workshop production contributed further to enhance the artistic validity of the sponsors and to demonstrate their versatility. It is well known that it was at the famous Denny-Watrous Gallery on Dolores street that one of the first productions of "The Drunkard," with a practically all-Carmel cast, began its jocose and still exuberant career.

Last year the First Theater in California, established in Monterey in the last midcentury, and hitherto used only as a somewhat crumpled and neglected museum, was reno-

vated for the purpose of presenting there such plays as are consistent with the traditions of the old building. Miss Denny and Miss Watrous have, since a year ago in June, successfully and uproariously produced three: "Tatters, the Pet of Squatter's Gulch"; "In the Shadow of the Rockies," and "The Forty-niners, or Saved from Sin." Executed in the best and funniest reading of the old melodrama, these ventures have attracted state-wide attention and approbation. Recently a straight version of "East Lynne" brought to life here on the Monterey Peninsula a picture not untinged with nostalgia of the exquisite life of the '60s. But the melodrama has a wider appeal and it is hoped that this type of thing will be repeated at intervals for a long time to come. In the casting and production of these pieces, local talent has been exclusively used and an unmitigated standard of correctness and fine taste has been manifested.

But, as successful and amusing as their forays into other territories have been, it is in the field of music and music production that Miss Denny and Miss Watrous have made their peculiar contribution. Bringing the best artists in the world to Carmel, the little Gallery was thrown wide to open rehearsal, marking another now much-imitated venture into musical life. Here people gathered to listen to the best; to speak of the best: to indulge in the kind of human intercourse which has made a few small towns in the world great. Such nights, for instance, as that when Stravinsky's "L'Histoire d'Un Soldat," interpreted by Nicolas Sloninsky, was played for an audience that had so varying a character as to contain Lincoln Steffens and Elizabeth Rethberg: nights when the intimacy of the performance called for the comfort of the big studio on Dolores street, rather than the Gallery, and the talk and the coffee went on and on. Nights when the first rather febrile voices of the embryonic Monterey Peninsula Orchestra could be heard wailing up and down the avenue by any citizen going for the last mail.

The story of how the Carmel Bach Festival grew is printed elsewhere in this issue of THE CYMBAL. At the time of this writing, the Festival is in rehearsal—open rehearsal—for its fourth season. There is no doubt whatever that the orchestra and chorus have gained tremendously—decisively—over former performances in body of their work, in maturity of technique, and what is so much more vital than anything else, in understanding of the language Bach spoke. There is an almost bitter intensity in their efforts; a conviction which carries convincingness. In large part, Miss Denny and Miss Watrous are also responsible for this. One conductor can do it. But they have had various conductors, all working, to be sure, to the same good end. But it is, rather, what is expected of them by the women who are sponsoring them, that animates all the performers throughout the year to prepare for the event. The young chap who was found sitting on the steps of the Dolores street studio, waiting for summer to come, is only one illustration of this.

To those who live in Carmel and have a part in its valid artistic life, Miss Watrous and Miss Denny are Hazel and Dene. Both are beautiful women; both women of great

charm. Their several distinguishments are so exactly complementary that the double light in which they have seen their ideal come to maturity has been a true and constant focus on the common vision. No stature to which the Carmel Bach Festival could grow in the world of noteworthy achievement could outdistance the perceiving of the two women whose work it is. —L. S.

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John Catlin's Gadgets Sell

John Catlin's tools seem to be making a hit at the Carmel Guild of Craftsmen in the Court of the Golden Bough. There were mallets of apple wood and marvelously balanced hammers with ebony handles and chisels with teeth and without—all decorated with designs that might make you stop working just to look at them. But few are left for the chiselers of wood and stone have fairly jumped at them. The treasurer of a guild at Hartford, Conn., walked off with a handful taking one which Cordelia Gilman had prayed wouldn't be sold until she had two dollars. He thought Carmel had a good start and that it was a fine thing to do.

We think John Catlin has a new hat but whether it was bought before or after, we don't know.

Helene Vye

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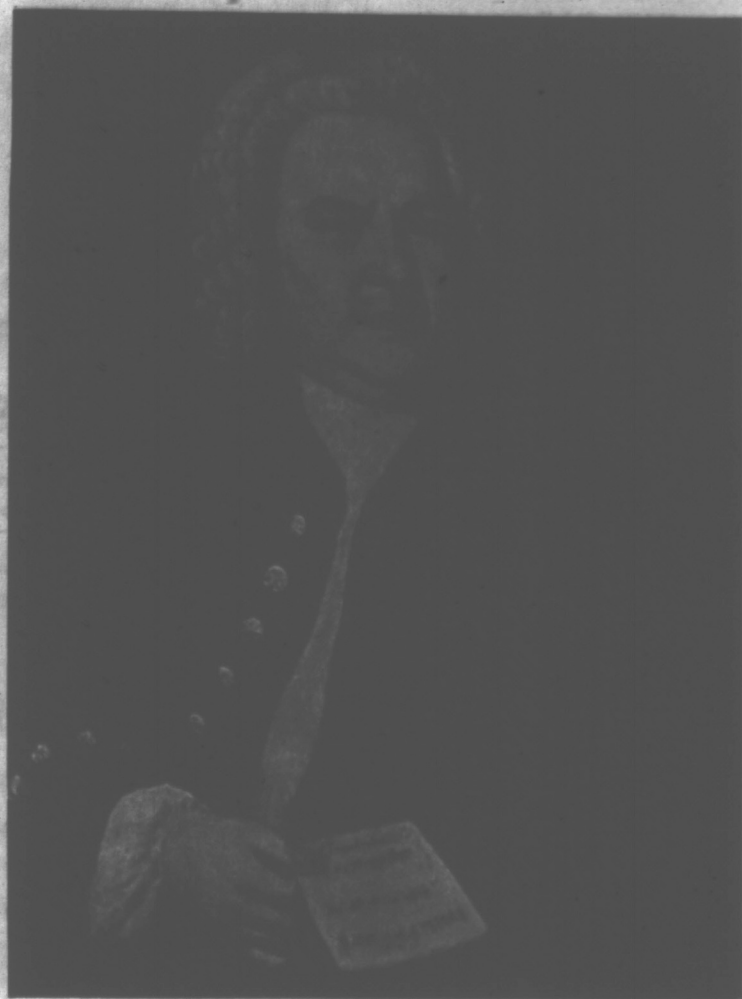
THE BOY FROM THURINGIA

The other day it occurred to me that I ought to be a little closer in on this Bach Festival thing which is buzzing excitingly in the air all around me. I ought at least to know something about the man whose music brings so many fine musicians to revel in the playing of it and so many music-lovers to sit entranced in the listening to it. I knew that our library had gathered a row of books and given them a place of honor presided over and guarded by a picture of the great Johann Sebastian Bach himself. I approached this display hesitantly—it had a formidable air, it seemed to me, as if to imply that only the serious-minded seeking extensive and intensive understanding of the higher realms of music were really welcome. I didn't want to read technical expositions or musical interpretations . . . I merely wanted to know something about a man who once was as alive as we are, who saw trees and sunshine and heard the music nature puts into everyday life all over the world. I hadn't time for the scholarly-looking tomes in dark bindings on the table.

And then I saw, not standing stiffly up in the row but lying flat in front of them, as if they had cast it out or it had laughed and thrown itself down casually to look up at the blue sky more comfortably, a squarish, not too thick volume, with orange binding and a picture cover, at the top of which in gay orange letters sang the title "Sebastian Bach, the Boy from Thuringia"! Ah, the boy! I knew then that was what I wanted to read about, the boy from Thuringia, who was striding along on the cover, violin case under his arm and a handkerchief bundle on a stick over his shoulder, heading eagerly toward the city in the distance where he could listen to the music he lived for and learn from the masters whom he would one day surpass in glory of achievement.

How fortunate are the children of this day to have books written specially for them, books that tell the stories of great men so simply that they are easily understandable and at the same time so interesting that grown-ups may find them a delight. Opal Wheeler and Sybil Deucher have made the life of Bach a charming chronicle and Mary Greenwalt has enlivened it with many gay little drawings which help to appreciate the way people looked and lived in those far off days.

It seems strange to read that when Sebastian was a small boy living with his older brother, after his father and mother died, he was allowed to practise only one hour a day on the little piano or *Klavier*. So many small boys of later generations have had to be kept from wriggling off the piano stool before their stated hour was up! And why, oh why wouldn't Christoph let his young brother have the more difficult pieces he begged for? Poor Sebastian, forced to steal the music he craved through the bars of the cabinet where it was kept and to copy it painfully by moonlight. For six long months he stuck to his hard task, sustained by the need in his soul that all his life was to drive him on to greater heights. And then, inevitably, his brother discovered what he had done—and sternly confiscated the results of Sebastian's patient toil! How could anyone be so cruel to a child? But Sebastian, who was at first almost crushed with rebellious unhappiness, suddenly found that he didn't need the notes he had copied—they were all safely stored in his mind



and he could play every bit of them without the music! That was when Sebastian knew that he was going to devote his life to his music, that he must go on with it in spite of everything. And how he did it, beginning with the first journey on foot over rough roads for two hundred miles to the choir school of St. Michael's in Lüneburg, right through to the time when, famous all over Germany, he was invited to play in the palace of King Frederick the Great, is told in "Sebastian Bach, the Boy from Thuringia."

All his life Sebastian was to travel a great deal. Miles meant nothing to him if he wanted to hear a great master play, even though in his boyhood he had to cover those long stretches entirely on foot and more often than not, hungry and cold as well. On one of his earliest pilgrimages of this kind when he was trudging to Hamburg to hear a famous organist he hummed a gay marching tune, and the notes of this march are reproduced in the book. A child would surely not only want to hear how that march sounds but would ever after have a special interest in it because he knew why and when it was composed. Several of the simpler pieces of Bach's multitude of compositions are scattered through the book, relating them to the happenings of his life.

A boy who loved music with a singleness of thought and passion,

who lived and breathed the melodies that so miraculously welled up in his soul from some inexhaustible spring, a boy who grew up into a man of rarely beautiful character, of simple goodness, of unflagging and astounding industry, who loved his family devotedly and taught and played, patiently, kindly and gaily with his numerous children, to all of whom he bequeathed something of his own musical genius—what better first impression of the great master could a child, or anyone for that matter, have than the simple picture left by reading this charming story?

I must hurry to the library and lay the book back on the table. The type is large and clear, there are many pictures, it cannot take you very long to finish, so please read it and return it quickly in order that others here may have the chance to become acquainted with "Sebastian Bach, the Boy from Thuringia." It won't give you in any magic-nutshell a substitute for the years of work and study that musicians and music lovers have behind and within them, but it will leave you with a warm feeling of personal interest in the boy and man from whom flowed the melodies you will hear. And this, I can't help thinking, brings you at least one step closer to the heart and spirit of the Bach Festival.

—DOROTHEA CASTELHUN

Where Music Dwells

Lingering, and wandering on as loath to die
Like thoughts whose very sweetness
yields proof
That they were born for immortality.
—Wordsworth

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The rediscovery of Bach is closely connected with the name of Mendelssohn, who was amongst the

first to proclaim by word and deed the powers of a genius too gigantic to be grasped by three generations.
—Encyclopedia Britannica

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MRS. DON QUINN RITES HELD IN SAN FRANCISCO

Funeral services were held last week at Cypress Lawn cemetery in San Francisco for Mrs. Don Quinn who was killed in an automobile wreck in South Dakota recently. Mrs. Quinn and her husband, the authors of the radio program, "Fiber McGee and Mollie," were on their way out here to occupy their new home at Pebble Beach. Mr. and Mrs. Edward L. Stevens, now living in Carmel, are the parents of Mrs. Quinn.

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CLANGING CYMBALS



Now when I sit down of a summer dawn in my one hundredth year, my snag tooth creaking in a south-west breeze and the Sargent still in me, to tot up the things I have been and done since that blizzard night in March in Henniker, New Hampshire, when I was born, I shall be able to chalk up the words: Editor for a Day. A grizzled old chuckle will rattle my windpipe and in my rheumy ancient eyes a tear will dwell. For I think nothing in that long time of amusing and terrible things will evoke a more tender and grateful memory.

If you came into the big log room this morning, where the fire roils up the chimney, where Sir Thomas, the cat, lies stretched on the rug on his belly with his paws curled and his fur the color of the ocean underneath us when the sun comes into the fog; where a termite picks his teeth with a redwood tree, you would find me, as Anna Magdalena found her husband, weeping over the glimpse I have got in the

past two weeks of the great generous heart of man. Of course, you say, they are nice to you because they want their names in the paper; they want publicity. Naturally. But they didn't have to be so incredibly decent about it. They were not under any obligation to give that added dram of their separate selves which not one of them failed to give. For every time I asked for a stone, timidly but hopefully, my arms were filled with bread.

In this paper there are errors and omissions and idiocies. These are ours, but we didn't intend them.

In all humility, we call this issue of THE CYMBAL what W. K. said it would be, a beautiful newspaper. A little-town sheet that sells for five cents and carries in it a verse by Kathryn Winslow is something much more than that, for in our opinion no poet we know—and this we say considerably—has more in him of the nature and essence of the exact meaning of the word poet than our Kathryn has. Again, we asked her, while she was personally troubled and sore pressed, if she would send us some small thing and again she has heaped us full . . . full.

—LYNDA SARGENT

TRANSFIGURATION

The sandal sluff of Junipero was a small sound under the manzanita bush, the burro pace was pillowed in creek song and all the long brown valley land heard the burnt leaves fall from autumn

Now sound is caught dimensional and multiple to sell by the second in wave lengths . . . to bay at stars whose loud burning is less than fogprints on the ear

Listen to the rhythm on the West Coast, the tarantella of clutch and gear, of tire-kiss on macadam, in Frisco, Seattle, L.A. The profane, frenzied journey through alembicated fissures, city-deep, where time is collision into space and speed roars up the slender spine to drop thought, bomblike, on placated, lost belief

Listen to the rhythm on the West Coast, the rivet repetition of timeclock, paycheck, layoff, loan, of picketline, headline, breadline, bone . . . while tin cups reach for stars falling false out of rockets that sear our carnival skies

California came up bellowing, came up out of the tide and rubbed her snout on Monterey. Her salt flanks tarnished the hills, she wallowed in the mud . . . and got fine gold dust in her womb like any mammal whore . . . oh listen to the orator and drop a small coin in the cup beside the young boys' memory stump, the wet-paper pulp of eyes where lead words print inseparable defeat and death by paper shoes and pawnshop, by vagrancy, by US 101 . . . so light the tread, pulse-sequently and always here in the sea-blunted state coiled cold upon the tide, offering grace illicitly

—KATHRYN WINSLOW

Island Bought for Disposal Plant

An agreement has been reached between Willis Walker and the Carmel Sanitary Board for the purchase by the board of the so-called island in the Carmel River as the location for a sewage disposal plant.

The sanitary board will pay \$3600 for 7.3 acres which, the board's engineers declare, will be sufficient for a plant to take care of the district sewage for many years to come.

As the board has \$15,000 in its treasury at present and can probably count on a 45 per cent appropriation from the PWA, the money necessary to be raised by district assessment will be comparatively small. The total cost of the project, including the pipe lines as well as the disposal plant is estimated to be about \$60,000. Therefore it is probable that not more than \$30,000 need be raised by assessment. This would mean that property owners in the district will be assessed about \$4 a 40-foot lot.

With the closing of the deal for the island, and the plans all drawn for the pipe-line and disposal plant, it is expected that the work will be started immediately.

Library Gives Big Aid to Festival

In the name of the Denny-Watrous management and of the people of Carmel, but most especially for myself, I should like to express gratitude to the board of the Harrison Memorial Library, and to Miss Niles and Miss Baker and Miss Wood, for their friendly and eager cooperation with those who wished to read what has been written about Sebastian Bach and his music. They exhausted the resources of the State

Library and put these books at our service, entailing no little care and real service in this act. They searched out every item in this library. At all times they have been understanding of just what you want and where to get it. They have let me in during the sacred morning hours when they are getting ready for the day and spent valuable time for me. When Ben Schafer wanted to forge the signature of Herr Bach, they stopped and concentrated on that. They had a book that Mr.

Frankenstein wanted, and sometimes finds difficult to obtain. In a word, they have been everything one could possibly wish for in this event.

It has been most interesting to note that the books on the Bach table have had a much greater circulation this year than ever before.

—LYNDA SARGENT

+ + +

Mrs. A. L. Sowter sailed Wednesday on the *Damsterdyk* for a year in England and South Africa.

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HAZEL WATROUS IS COUNCILMAN; TAX PAYMENTS MAY BE DIVIDED

Hazel Watrous is the new member of the Carmel city council.

At Wednesday night's meeting she was appointed by the council to fill the vacancy caused by the resignation of Gordon Campbell, now United States Marshal for China. She was sworn in, took her seat, and served during the final proceedings of the evening.

As associate with Dene Denny in the founding and promoting of the annual Bach Festivals, Hazel Watrous needs no identification to the people of Carmel. Mayor Herbert Heron at the council meeting Wednesday night expressed perfectly what we all know about her. He said:

"I am sure that the selection of Miss Watrous will meet with the approval of the great majority of the people of Carmel. She is an outstanding representative of what Carmel is known and loved for."

Before Hazel Watrous appeared in the council chambers and was inducted into office, most of Wednesday night's session had run its course.

Proceedings opened with the reading of a letter from W. B. Williams protesting against what he charged is discourteous treatment of citizens by the Carmel police.

Frederick Bechdolt, commissioner of police, replied that he and Chief of Police Norton are doing all possible to act on any justifiable complaints of this kind, but he added that while the majority of citizens were endeavoring to cooperate with the police, there are others who deliberately attempt to make their work as difficult as possible.

Questions from the lobby as to whether the tap room owners and bartenders were living up to promises to curb drunkenness in the city were answered by Councilman

Bechdolt with the statement that conditions were much better than two months ago and that liquor sellers were endeavoring to make them better. He said: "We are fortunate in the high type of tap room owners we have here. They are so much better than those of other cities that there is no comparison."

Eugene A. H. Watson finally got somewhere in his four-year battle to have the council consider the matter of changing the annual city tax payments to semi-annual. The council agreed to study the possibility of this and instructed the city attorney to render an opinion as to its feasibility. Watson pointed out that now the payment, for the en-

tire year, comes just before Christmas and at the same time as the county taxes. The council agreed that the system was hard for taxpayers.

On a suggestion from the lobby that the council consider the immediate removal of the bulges at the end of each block in the garden strips on Ocean avenue to facilitate flow of traffic, Mayor Heron said that the completion of the 12-foot strip the entire length of the business district was awaited to make a further study of the situation. It is probable then that this improvement would be made.

The Hartford Insurance Company was awarded the city's public liability and fleet insurance at an annual premium of approximately \$1500.

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Chick McCarthy Quits Players

Charles "Chick" McCarthy, director of plays for the Carmel Players since the formation of that organization six months ago, has sent in his resignation. He informs us that it is to take effect July 31 and that immediately after he will return to the east and devote his time to finishing a play he is writing.

Chick declares that persisting friction between Frank Townsend, business manager for the Players, and himself is responsible for his decision. He says that this has principally been caused by a difference regarding expenditures made by the play director but all, he contends, within his budget.

Chick has been receiving \$120 a month for his services. Frank Townsend, as business manager, receives \$100 a month, plus 50 per cent of the net income.

In a statement of the position of the board of directors, Charlie Van Riper said yesterday:

"Directors of the Players feel that it is too bad that with both the production and the business end of the Carmel Players having proven itself over the last seven months that the same combination cannot be continued."

Friends of Chick take the view that his efficiency in the direction of plays has been responsible principally for the success of the Players.

We are inclined to lean to this latter view, our only reservation being that Chick has not proved efficient enough to make actors out of either himself or Frank Townsend.

—W. K. B.



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BERT HERON DREAMS ANEW OF HIS FOREST THEATER

OUR "POET-MAYOR" SEES CHANCE FOR CONSUMMATION OF HIS VISION IN SUMMER OF 1910

Mayor Herbert Heron is dreaming dreams again.

True, it is not a new but an old idea which has captured his imagination. It is in fact a dream, a hope that frequently has been his first concern since that summer day in 1910 when the Forest Theater opened in Carmel's Eighty Acres.

Today, on the eve of application for a Works Progress Administration grant for the rebuilding of the city-owned amphitheater, the man once labelled by a San Francisco newspaper headline writer as "Carmel's poet-mayor" believes that in the coming months it should be possible to re-achieve and re-establish a dream that is not only his but all Carmel's—that the Forest Theater should become the year-around cultural center of the community.

Since he has seen nearly three decades of the Forest Theater, has seen its triumphs and, in the past five years, its decline, Bert does not wish for too much, and will be well-content if small but definite beginnings can now be made. Hence, he says of the estimated \$17,000 project presented by the park and playground commission at the last city council meeting, that "this is just what we wanted."

But once a beginning is made, he feels that there can be no halt of the rebuilding operations which would allow for the use of the theater not only in the summer, as has been true in the past, but also in the spring and fall. Given such a plant, Mr. Heron thinks that the Forest Theater program each year should include:

1. An original play by a local author. ("That was the principal idea when the theater was started," he emphasized.)
2. A Shakespearean production. (The Bard is as much his love as the Forest Theater, it might be explained.)
3. The presentation of "one fine modern or contemporary play."
4. One dance concert, and
5. One evening program of the Bach Festival. (Last year attempts to present one Bach Festival concert outdoors were halted because of municipal condemnation of the theater property as unsafe and dangerous.)

To complement that suggested program for the summer months only, he thinks that additional use of the Theater could be made in other months of the year by the scheduling of regular band and orchestra concerts, possibly under the direction of the WPA Federal Music Project. Such concerts would require the construction of a movable shell or proscenium arch, he added.

As Mayor, Mr. Heron is naturally sympathetic to the Forest Theater reconstruction project. Equally in his official capacity, he is determined that the city, although it has taken over ownership of the property from the Arts and Crafts Club and the Forest Theater Society, will never sponsor or underwrite any productions there.

He is willing to have the city lend equipment and provide materials, but once the job is done it will provide only for the maintenance of the property. For "only nominal rent," he emphasized that it will be available for use by the Bach Festival, the Carmel Players, the Shakespeare Society, the original Forest Theater Society, and other dramatic organizations.

Instrumental in preparing the tentative rebuilding plans and in conducting negotiations with Federal officials is Corum B. Jackson, chairman of the park and playground commission. During the past week he has been discussing estimates for the project with Eugene Pulliam, Monterey County WPA Director.

The city, he explained, is seeking a grant in which labor costs would be in a 4-1 proportion to cost of materials, with the WPA allocating a possible total of \$13,600 for labor (all of which would not be used unless needed) while the city would supply \$3400 worth of materials.

At the present time only approximate costs have been estimated, because exact figures are not now demanded by WPA officials, Jackson pointed out. These figures, along with a survey and contour map prepared by A. B. Fleming and a design for improvements by Hugh W. Comstock, will now be sent from Monterey to national WPA officials in Washington.

Their verdict can not be expected for at least 60 days, Jackson said, which means that actual construction could not start until well after Labor Day.

The park commissioners want to do a lot of things to the Forest Theater, such as sinking and enlarging the seating arrangements, tearing down the four or five weather-beaten shacks scattered around the grounds, and installing new wiring and lighting facilities. But the first "must" on their list—and the biggest one—is the tearing down of the old stage and the erection of a new and stronger one, possibly through the use of some of the present materials.

Their aims are much the same as Mayor Heron's. In Jackson's words, what they want now is "not a complete project but a beginning on a job that may take two or three years or more to complete."

A new Forest Theater plant, if and when it is built, will not automatically result in flourishing amateur dramatics. In the past, competing groups, bitter rivalries, and conflicting dates have been the rule in Carmel. Consequently, inevitable financial loss followed by inevitable breaking up of dramatic groups have been the rule. Arts and Crafts, the Community Players, the Forest Theater Society, and the St. James Players tell the story.

The past ten months have witnessed another revival, another new beginning of Carmel dramatics. The Carmel Shakespeare Com-

pany, and the "Gold Coast Troupers" at Monterey's First Theater, have been but two portents. More important has been the successful organization of the Carmel Players, which has proved since its first production last Christmas-time that it is possible for amateur dramatics to stand on its own feet.

Since that time they have followed a schedule of monthly productions, have employed Charles McCarthy and Frank Townsend as full-time director and manager, respectively, and have managed consistently to report profits rather than deficits. This does not mean that they have any desire to monopolize the local theater, but it does mean that they are a going concern and are best prepared to take advantage of the future reopening of the Forest Theater.

As explained by Townsend, the Carmel Players are ready to present outdoor productions, because they believe that the Forest Theater attracts visitors who enjoy "roughing it" even though Carmel people might not like the cold evenings.

Townsend pointed to "cut versions" of Shakespeare, which McCarthy had directed when connected with the Globe Theater at the Chicago and San Diego expositions in past years, as the type of shows the Carmel Players would desire to present at the Forest Theater.

Moreover, he declared that the Carmel Players are not worried by the familiar nemesis of conflicting dates—"so long as rival groups will work to help each other." Simultaneous productions, as long as they are kept within "certain limits," even may result in generally larger houses, he declared.

The final element in the Forest Theater scene is the Forest Theater Society itself. Despite the popular conception, the society was not dissolved following the deeding of the theater property on Mountain View avenue to the city two years ago.

Before the city accepted the property, and thus cancelled delinquent taxes, the Forest Theater Society was able to raise sufficient funds to clear all debts and even to accumulate a slight reserve—"probably enough to present one production," one of its officials estimated. Henry Dickinson has continued as president of the organization while its treasurer is E. A. H. Watson, who holds the same position with the Carmel Players.

While the society has been inactive for more than a year, it is neither dead nor departed, and might again return to its former position. As Lita Bathen put it, "we are looking forward to what we may do again, and we certainly do hope to be able to put on shows."

Such then is the picture today. The city, its mayor, and its council appear desirous of aiding in the improvement of municipal property which it now owns. Acting upon the recommendations of the park commission, it is attempting to secure the Federal financial aid necessary for such rebuilding. And, finally, existing dramatic groups are waiting to use a new Forest Theater.

There are dreams and hopes and wishes, as there must be after a heritage of 30 years. More than that, there is a determination to seek now only those small beginnings that would mean, as Herbert Heron has said, "practically preserving the continuity" of the Forest Theater that has been a part of the very life of Carmel.

—WILLIAM MILLIS

Hulsewes Back From Vacation

The Rev. and Mrs. Carel J. Hulsewé have returned to Carmel after a month's vacation spent in Canada. The Hulsewés motored up the Redwood Highway and then up into Canada where they visited various points of interest.

The Rev. Mr. Hulsewé will conduct the 8 o'clock Communion service and the 10 o'clock Children's church service this Sunday morning at All Saints' Episcopal Church. At the 11 o'clock service the music of Bach will be featured as it is the Sunday just preceding the Bach Festival. Mrs. Hulsewé will again be in charge of the Junior Department at 10 o'clock.

+ + +

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NATIONAL GEOGRAPHIC STAFF MEMBERS ON PENINSULA

Jesse R. Hildebrand, assistant editor of the *National Geographic* magazine, and B. Anthony Stewart, staff photographer, spent several days on the Peninsula last week to obtain material for an article on the coast for the magazine. They left Carmel Friday.

Bach's place in music is far higher than that of a reformer, or even of an inventor of new forms. He is a spectator of all musical time and existence, to whom it is not of the smallest importance whether a thing be new or old, so long as it is true. It is doubtful whether the forms most peculiar to him (such as the *arpeggio-prelude*) are of his invention. Yet he left no form as he found it—not even that most conventional of all, the *Da Capo Aria*, which he did not outwardly alter in the least. On the other hand, with every form he touched he said the last word.

—Encyclopaedia Britannica.



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Summer Camp Opens for Boys and Girls Of the Famous Douglas Schools

The Seventeen-Mile Drive rang with happy voices as the Douglas Campers arrived, in special cars provided by the Southern Pacific, to have their six weeks of fun at the ideally located camp site in the pine woods. The girls' camp is distinctly separated from that of the boys.

Mrs. Grace Douglas and Dick Collins, directors of the camps, have assembled a representative corps of counselors to assist them. Among these are: Miss Jane McNaghten, head counselor at the Girls' Camp. This is her sixth year at Douglas. She is a physical education instructor at Bancroft Junior High School in Hollywood.

Mrs. Emily Marr Patterson, assistant head counselor, has been with Douglas Camp for four years. She is an instructor at the Westlake School for Girls in Beverly Hills.

Miss Eliza Jones, nurse, is a graduate from the Children's Hospital in Denver, and is affiliated with the Los Angeles County Schools. She has had several years' experience in child health work. Miss Doris Kay, teacher of Corrective Physical Education at the Third Street and Wilton Place School in Los Angeles, is in charge of dramatics and holds classes in special posture work.

Miss Viola Allen from the Ontario Public School system, conducts music, riflery and nature study.

Miss Carolyn Mitchell is starting her second year with Douglas and majors in archery, volley-ball and baseball. She is from Venice High School.

Mrs. Virginia Collins has great aptitude for organization and assists in swimming and games.

Miss Flossie Hinds, senior at Stanford University, assists in riding and is editor of the camp newspaper—*The Green and Buff*. Miss Mizi Hines, also a student at Stanford, has archery and dramatics.

Dave Patterson is starting his third year as a Douglas Counselor and is head counselor at the Boys' Camp. He is from the Emerson Junior High School in Westwood.

Phil Collins from the physical education department of Hammond Hall, Los Angeles, is the swimming instructor at the camp and assists in golf. This is his second year at Douglas.

Walter Westbrook, tennis professional from the Midwick Country Club, Monterey Park, has complete charge of tennis. He is a former United States clay court doubles champion with Harvey Snodgrass of Los Angeles. He has coached players such as Ruby Bishop, Jane Sharp and the present Southern California junior champion, Joan Bigler, of Pomona.

Mr. Kynock, professional golf instructor at Del Monte Lodge, handles the golf lessons.

Allen Rice from Springfield, Massachusetts, is a Harvard graduate and has charge of riflery at the camp.

Richard Christianson is a graduate of the Iowa State Teachers College and an instructor at the Southern California Military Academy at Long Beach. At Douglas Camp he is assisting in riflery.

Dick Collins is in full charge of horsemanship.

Among the campers are Marilyn Garland, Elaine Hackett, Diane and David Letts, Claire McIntosh, Diane Bennett Markey, Jackie Paley, Ann Paulson, Judith Samish, Celeste and Dana Seymour, Laura Chandler Wood, Patricia Ann Zieser—all from Beverly Hills; Barbara Brunson, Patricia Ford, Patty Grant, Joan Hillman, Jacqueline Lankershim, Jeanne Kay Lockhart, Mary Elizabeth Maher, Patricia Mattes, Suzanne Menzies, John Morgan, Delphine Virginia Payne, Peter Witmer, Frederick Pike—all from Los Angeles; Corlette Rositer, Peggy Turner, Barbara Turner, Billy Turner, Elizabeth Westbrook, Walter Westbrook, Jr.—all from Pasadena; Paul Edwards, Bill Edwards, Bill Still, George Taubman—from Long Beach; Patricia Lane from Pacific Palisades; Patricia Chapman from Santa Monica; Carl Austrian, Jr., and Geoffrey Austrian from New York City; Mary Singleton and brother Perry from St. Louis, Mo.; Michael Head of Ojai; Cecily and Seth Jackson from Atwater, California; Marie Elizalde and sister Edith, and Frank Warren from San Francisco; Bobbie Sellon from Sacramento; Nancy Burbank from Palo Alto; Jane Davis Eddy of San Mateo, Mary Jo and Alfred Gardner from Carmel Valley; Nanette Ostrander from Merced, California.

Literary Rarities Still on Show At Del Monte

Harvey Taylor is continuing his exhibition of literary rarities at Hotel Del Monte through the month of July. Among the various items displayed is the beautiful "Lordly Hudson," written by the founder of the Museum of the City of New York. The work contains an abundance of color plates of early views of the Hudson River with special typographical processes used in black and white illustrations.

Queen Victoria is represented in a fine steel engraving which is matted with her signature and her seal. Also a rare work of Victoria is in display. This is the memoirs she wrote of her Prince Consort, Albert, just following his death.

Edward VIII is found in the show in one of the scarce prints in full uniform, suppressed following his abdication. An interesting part of the display is Elbert Hubbard's "The Message to Garcia" in which is found a group of several scarce editions with a presentation copy of "How I Carried the Message to Garcia" by Lieutenant Rowan.

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George Santayana, Ellen Glasgow, John Fox, Jr., and other authors are represented in autographed editions issued by the Charles Scribner's Sons, publishers, which is represented by Harvey Taylor.

The fine Bentley Press Chaucer, Aurelia Henry Reinhart's issue of a letter of John Quincy Adams, with typography by John Henry Nash, and other scarce works are included in the show.

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THIS THING AND THAT

Escaping gas is lethal and nauseous.
One should be causeous.

Puppies and kittens have little to do
Besides chew.

When snow is intensely cold it squeaks.
As it warms, it leaks.

Lamas and popes are probably lonely.
But not they only.

A giraffe is so tall he can peer into trees.
Excuse him, please.

A person on skis, as well as a clown,
Often is upside down.

You can't break a habit until you begin.
If you like to repent you must sin.

A mule is always a quadruped.
Alive or dead.

Ants eat other people's food.
This is rude.

—EDITH FRISBIE

Carmel Theatre Has "Holiday"

"Holiday" with Katharine Hepburn as Linda Seton and Cary Grant as Johnny Case comes to the Carmel Theatre for a three day engagement this Sunday. The film, directed by George Cukor, is based on the highly successful Broadway play by Phillip Barry.

Katharine Hepburn has always wanted to play the role of Linda Seton, ever since her days, not so long ago, as a struggling young actress seeking a foothold in the theater. At that time, she once was engaged as an understudy to Hope Williams was the star in the Arthur Hopkin's stage production of "Holiday." Katharine Hep-

burn spent the entire season in the wings watching Miss Williams as Linda Seton and waiting for a chance to play the role. Cary Grant is co-starred in "Holiday" and others in the cast are Doris Nolan, Jean Dixon, Binnie Barnes, Edward Everett Horton, Lew Ayres and Henry Kolker.

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FORTY-NINERS ON AGAIN AT FIRST THEATER

"The Forty-Niners or Saved from Sin" with the same cast and olio opened again last night at the First Theater in Monterey to play through Sunday evening. If you missed it last time be sure to go and be prepared for a hilarious evening of entertainment.

IF YOU WOULD HELP HAIGHT REGISTER PROGRESSIVE

Editor, THE CYMBAL:

In the coming gubernatorial election there will be primarily a choice by the electors from a number of candidates. In my opinion there is one that stands head and shoulders above them all. This is Raymond Haight who is making an independent campaign for the governorship.

In his radio addresses (each Thursday evening over KDON from 8 to 8:15 and each Sunday evening over the Columbia network from 9 to 9:15) he sets forth his program in such unmistakable terms that one cannot but be tremendously impressed by the honesty and sincerity of the man.

While Raymond Haight's name will appear on the primary ballots of all three parties (Democratic, Republican and Progressive) it will be necessary for him to win the Progressive nomination to insure his being before the voting public in November.

There is a determined effort on the part of one of the candidates of a major party, knowing and fearing Raymond Haight's strength, to have members of his party register as Progressives in order to defeat Haight.

Therefore, if those who have heard and believed in Raymond Haight will re-register as Progressives before July 21 they can be sure that he will win the nomination of that party and thus enable the voters of California to include him in their choice for Governor in November.

Registering as a Progressive for the primary does not prevent an elector from voting for any candidate of his choice at the general election. But those who want to

choose Haight in the primary should be willing to re-register as Progressives so that he may be considered in the November election.

While it is not necessary, I wish that all those who do change their registration will let me know so that a proper record can be sent to the

Progressive headquarters.

E. A. H. WATSON

July 12, 1938

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"Wallaby Jim" at The Filmarte

The dark-eyed Polynesian, Mamo, who entranced Clark Gable in "Mutiny on the Bounty," again practices her wiles in such a way as completely to captivate George Houston in the adventurous "Wallaby Jim of the Islands." Picked right off the campus of U.S.C. for the "Mutiny on the Bounty" role, Mamo was once and for all typed as a South Sea girl. Dick Bare, manager of the Filmarte, and Mamo are old classmates and Dick can remember when she responded quite negatively to any thought of a part in a movie or motion picture fame. However, those ideas were tossed along the wayside and now she is a featured player. "Wallaby Jim of the Islands" plays tonight and tomorrow at the Filmarte.

+

LEGION AUXILIARY INDUCTS NEW OFFICERS

Followed by dinner at the Blue Bird Tea Room Wednesday evening the officers of the American Legion Auxiliary for the coming year were installed by Mrs. Helen Storm at the Legion Hall.

The new officers are Mrs. Ray Moore, president; Mrs. J. B. McCarthy, first vice-president; Mrs. William Muscutt, second vice-president; Mrs. E. H. Ewig, secretary;

Mrs. Conrad Imelman, treasurer; Mrs. Shelburn Robison, sergeant-at-arms; Mrs. M. J. Peterson, chaplain; Mrs. Verne Regan, historian, and the three members of the board of executives, Mrs. William H. Landers, Mrs. Fred McIndoe and Mrs. Frank Topping.

Because of the national convention in Los Angeles this month there will be no meeting of the Auxiliary. Delegates who were elected to go to the convention are Mrs. Ray Moore and Mrs. Markham Johnston, the retiring president. The next meeting of the Auxiliary will be held in September.

+

FRED McINDOE COMMANDS CARMEL LEGION POST

Fred McIndoe was elected commander of the Carmel Legion Post No. 512 for the ensuing year. Commander M. J. Peterson is the retiring commander. Other officers elected were Major W. E. Kneass, adjutant; E. H. Ewig, first vice-commander; E. F. Riley, second vice-commander; Ray Moore, sergeant-at-arms; G. H. Burnette, finance officer; Conrad Imelman, historian; Commander E. B. Armstrong, chaplain, and members of the executive committee, McIndoe, Kneass, Ewig, Riley, Burnette, Col. C. G. Lawrence, William Burke, Gail Chandler, Ernest Morehouse and Peterson. The installation of officers will take place August 1.

DOG DAYS—AND NIGHTS



Edited by JESSIE JOAN BROWN

Koko and Katisha Frankenstein, that attractive pair of Fox-terriers belonging to Alfred Frankenstein, music and art critic of the San Francisco Chronicle, are summering at Del Monte Kennels.

Koko is mostly all brown and Katisha is mostly all white. Koko is an old member of the family, but Katisha was more recently acquired. Her cleverest trick is to run to her playthings and bring back the one she is told to. Her favorite toy is an old rubber mouse. Koko doesn't like to play with the mouse because, like his namesake, he wouldn't harm a fly.

Koko recently wooed and won the spinster, Katisha, with his appealing rendition of "Titwillow" and "Flowers That Bloom in the Spring." Now they are married and plan to name their first two children Yum-Yum and Nanki-Poo—if it works out that way.

+

The Protective League for the Underdog nominates for membership Mrs. John Cocke for her splendid work for the S.P.C.A. in helping to find homes for the wards of the Animal Shelter.

There are a number of very nice dogs in the canine cradle (the Pound on David avenue in Pacific Grove), which on the promise of a kindly, permanent home and the payment of \$3, can be adopted. Among them are a fine sheep-dog and her adorable puppy, and a four months old Fox-terrier who is as cute as can be. Most of the orphans are well-mannered and have good dispositions and would make ideal pets.

One of the orphans Mrs. Cocke found a home for was taken aboard the Ranger as a present for the little daughter of one of the officers whose home is in San Diego.

+

One of the latest arrivals in the village is Trip McKee, who comes from Berkeley with his master and mistress, Dr. and Mrs. McKee of the Community Church manse at Lincoln and Eleventh. Trip won his name and his abode in California at the same time, some seven years ago, when the McKees were leaving New York State for California. A friend brought to them a small package, a parting gift. When the ribbons and the tissue were unwrapped, there was a little fluffy ball of Maltese terrier all furred for the "trip" to the coast. So he was called Trip and made the journey across the continent in a shoe box.

Welcome to Carmel, Trip.

+

An interesting summer visitor is Dutch Emery, who is residing at "Trail's End" with his owner, Mrs. Allan Emery of Palo Alto.

Dutch is an independent sort of fellow and likes to live his own life. One time he went off and lived for three weeks with the children in the next block, under the assumed name of Prince.

Dutch and his comrade-at-arms, Rags, rule their block of University avenue in Palo Alto with a tyrannical hand. Now that Dutch is in Carmel, Rags has to carry on alone. Dutch says if it wasn't for that he would like to have his pal here with him.

HOME COOKED MEALS

COZY CAFE

Oda Moon, Proprietor

Dinner (including soup, salad, drink and dessert) 40c, 50, 60c
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"The road lies along the breast of the Santa Lucias . . . like an old gopher snake, sunning. At morning the deer clip their sharp hooves across and the mountains stand out like peasant women, sharp-breasted in the sun, gossiping across the gorges . . .

"Then we came to the redwoods, their aloof beauty touching the sky. At Big Sur Lodge, Frisky the doe, comes curious to your hand . . . but she has heard her spotted fawn outside and is through the window and gone like a slender dream . . .

"We ate yellow ice cream cones on the back porch where the river runs green under redwood and beech . . . And came back silently among the big trees . . . a coyote lifting one sharply pointed foot . . . tall lady sprays of foam flitting with rocks . . . shadows that purpled the hills. Home along the most beautiful road in the world, and her spell will long, long be remembered . . ."

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YOU SHOULD WANT TO KNOW

STATISTICS ON THE VILLAGE

Carmel is in a pine forest on the open-ocean slope of Monterey Peninsula, 130 miles south of San Francisco.

Carmel has an estimated population of 3000. Area, 425 acres or $\frac{1}{4}$ of a square mile. Improved streets, 30 miles. Dwellings, 1282. Business licenses, 274.

Communities directly adjacent, but not within the city boundaries, are Carmel Point, with an estimated population of 200; Carmel Woods, 150, and Hatton Fields, 100.

Population of "metropolitan" Carmel, is therefore, 3450.

Also included in the area for which Carmel is the shopping center are Carmel Highlands, estimated population 100; Pebble Beach, 100; Carmel Valley, 100.

Total population of Carmel district, 3750.

The original Carmel City, comprising what is now the north-east section within the present city limits, was founded in 1887. The city as is, under the official name of Carmel-by-the-Sea, was founded in 1903 and incorporated in 1916.

CITY OFFICES AND WHO ARE HOLDING THEM NOW

Five members of the city council who, with their designated commissions, are: Mayor and Commissioner of Finance—Herbert Heron.

Commissioner of Police and Lights—Frederick R. Bechdolt.

Commissioner of Streets—Clara Kellogg.

Commissioner of Health and Safety—Everett Smith.

The above get no pay.

City Clerk and Assessor—Saidee Van Brower. Telephone 110.

City Treasurer—Ira D. Taylor.

Appointive offices with their incumbents are:

City Attorney—William L. Hudson.

Police Judge—George P. Ross. Telephone 1003.

Building Inspector—B. W. Adams. Telephone 481.

Tax Collector—Thomas J. Helling. Telephone 376.

Police Department—Chief Robert Norton. Patrolmen, Earl Wermuth, Roy Frates, Douglas Rogers. Tele-Roy Frates, Douglas Rogers, Leslie Overhulse. Telephone 131.

Fire Department—Chief Robert Leidig. Chief and 21 members are volunteers. Two paid truck drivers. New fire house, on Sixth avenue, between San Carlos and Mission streets, recently completed with aid of WPA. Telephone 100.

Park and Playground Commission—Corum Jackson, chairman.

The City Hall, to which we point without pride, is on Dolores street, between Ocean and Seventh avenues, opposite the Pine Cone office.

The city council holds its regular meeting there on the first Wednesday after the first Monday of the month at 7:45 p.m.

PUBLIC LIBRARY

Ralph Chandler Harrison Memorial Library is at the north-east corner of Ocean avenue and Lincoln street. The hours are 11 a.m. to 9 p.m. Closed Sundays and holidays. Books are free to permanent residents. A charge of \$3 a year is made to permanent residents in the Carmel district outside the city and owning property inside it. A deposit of \$3 is required of transients, retained at the rate of 25 cents a week during use of the library.

The library board of trustees meets every second Tuesday of the month at 10:30 a.m. The meeting is open to the public.

The library possesses the Ralph Chandler Harrison collection of original etchings, part of which is continually on display. If you know anything about etchings you will be surprised and pleased.

Anybody living in the county may apply for a county card and obtain county library books through the Carmel library.

CARMEL ART INSTITUTE

Seven Arts Building. Classes in all arts and crafts. Kit Whitman, director. Tel. 1222.

ART GALLERIES

The Carmel Art Association Gallery, open to the public, displaying the original work of Monterey Peninsula artists, is on the west side of Dolores street, between Fifth and Sixth avenues, a block and a half north of Ocean avenue. The hours are 2 to 5 p.m. every day or mornings and evenings by appointment. Call 327. Mrs. Clay Otto, curator.

CARMEL MISSION

Ecclesiastically known as Mission San Carlos Borromeo del Rio de Carmelo. Founded 1770 by Fray Junipero Serra. Drive south on San Carlos street, continuing on winding paved road quarter of a mile. The Rev. Michael D. O'Connell, pastor. Telephone 750. Regular masses Sunday, 7, 9 and 11 a.m. Visiting hours, week-days, 9 to 12 m., 1 to 5 p.m. Sunday, after masses.

CHURCHES

All Saints' Church (Episcopal). East side of Monte Verde street, half a block

south of Ocean avenue. The Rev. Carol J. Hulsewé, rector. Telephone 230.

Services: Holy Communion every Sunday at 8 a.m. and on the first Sunday of every month also at 11 a.m. Morning prayer and sermon, 11 a.m.

Community Church. Lincoln street, half a block south from Ocean avenue. Rev. Wilber W. McKee, D.D., pastor. Telephone 977-J. Services: Worship, Sunday, 11 a.m. Sunday School, 9:45 a.m. Junior League, 5 p.m. Epworth League, 7 p.m.

First Church of Christ, Scientist. East side of Monte Verde street, north from Ocean avenue a block and a half. Services: Sunday, 11 a.m. Sunday School, 9:45 a.m. Wednesday evening meeting, 8 p.m. Reading room, south side of Ocean avenue between Lincoln and Monte Verde. Open daily from 11 to 5 and evenings (except Sunday and Wednesday) from 7 to 9. Holidays, 1 to 5 o'clock.

THEATERS

Carmel Theatre. In downtown district, Ocean avenue and Mission street. L. J. Lyons, resident manager. Regular motion picture programs every evening, with matinees every day during summer. Telephone 282.

Filmarte Theater. West side of Monte Verde street between Eighth and Ninth avenues. Richard Bare, manager. Exceptional films shown regardless of age or origin. Evening performances 7 and 9 o'clock; matinees Saturday, Sunday and Wednesday at 2:30 p.m. Telephone 403.

Forest Theater. Natural amphitheater in pine woods. Owned by city in park and playground area. Mountain View avenue, three blocks south of Ocean avenue.

POST OFFICE

South-east corner of Ocean avenue and Mission street. Irene Cator, postmaster.

Mail closes—For all points, 6:45 a.m. and 5:15 p.m. For all points except south, 12:15 p.m. Sundays and holidays, 6:45 a.m. only.

Mail available—From all points 10:45 a.m. Principally from north and east 3 p.m. and 7:30 p.m. This includes Saturday, but the windows close on Saturday at 1 p.m. They are closed all day Sunday, but mail is placed in the boxes in the morning before 10:45 a.m.

RAILWAY EXPRESS

South side of Seventh street, between Dolores and San Carlos streets. Ira D. Taylor, manager. Telephone 64.

TELEGRAPH

Western Union. East side of Dolores street, between Ocean and Seventh avenues. Telephone 630 or Call Western Union.

Postal Telegraph. Telephone, Call Postal Telegraph.

BANKS

Bank of Carmel. North side of Ocean avenue between Dolores and San Carlos streets. Charles L. Berkey, manager. Telephone 312.

Monterey County Trust and Savings Bank (Carmel Branch). West side of Dolores street between Ocean and Seventh avenues. J. E. Abernethy, manager. Telephone 920.

PUBLIC UTILITIES

Pacific Gas and Electric Company. West side of Dolores street, between Seventh and Eighth avenues. L. G. Wear, manager. Telephone 778. If no answer, call 178.

Pacific Telephone and Telegraph Company. South-east corner of Dolores and Seventh avenue. Telephone 20.

Water Company. Monterey County Trust and Savings Bank building on Dolores street. Telephone 138.

TAXI SERVICE

Joe's 24-hour service. Ocean avenue, next to library, and Sixth and Dolores. Telephone 15.

Greyhound 24-hour service. Ocean avenue and Dolores. Telephone 40.

STAGE SERVICE

Monterey stage office. South-east corner of Sixth and Dolores. Telephone 15. Leave for Monterey, A.M.: 8:10, 9:15 and 11:45. P.M.: 12:45, 2:30, 3:45, 5:30 and 6:30. Leave Monterey for Carmel, A.M.: 9:00, 11:20. P.M.: 12:20, 1:30, 3:15, 4:30, 5:45 and 7:00.

MONTEREY TRAINS

Southern Pacific Depot, Monterey. Telephone Monterey 4155. North-bound train direct to San Francisco, 8:40 a.m. North-bound by railroad bus for connection at Salinas, 2:50 p.m. South-bound, direct pullman to Los Angeles, 8:27 p.m. South-bound, by bus to Salinas, connecting with Daylight Limited, 9:39 a.m. Arrivals from North, 11:12 a.m., 12:30 p.m. and 11:40 p.m. Arrivals from South, 7:40 a.m., 4:23 p.m. and 7:30 p.m.

BUS SERVICE

Greyhound Lines. Pacific street in Monterey, in San Carlos Hotel building. Telephone Monterey 1887. Carmel information office, north-west corner of Dolores and Ocean avenue. Telephone Carmel 40.

Departures from Monterey. North-bound, A.M.: 7:50, 9:35. P.M.: 1:05, 2:45, 4:20, 6:45. South-bound, A.M.: 9:00, 10:55. P.M.: 6:45, 10:10.

THE FUSE BOX

A LETTER FROM ONE OF THE INTELLIGENTSIA

Editor, THE CARMEL CYMBAL
Mr Bassett:—

You certainly have showed yourself up as an ignorant Editor in this Ocean Ave controversy. You are not only a menace to the town you live in, but you have proven yourself a menace to the Highways.

Although I am not in business in this nice little town, still I have become acquainted with most of the Business People and think you should be glad to have such a nice respectable class of business group in your "nice Carmel" it is a value to the place.

Let me add this, that after reading your last issues, I have concluded that the town you live in, must certainly be thankful that the Business People are not ignorant like you, otherwise it would not be a pleasure to live here and visit here. We love to visit here.

I understand there is a vacancy in the Council chambers, they had better appoint you, so they can get a "fill" of you at once.

If I continue to come here frequently, I hope no more like you come to "Beautiful Carmel" as it is, for such as you ruins a quiet place to live in and enjoy.

So lets hope that no more like Bassett ever find out there is such a nice place as Carmel-by-the-Sea.

I certainly will never buy another Cymbal and shall spread it amongst my friends when they come; why buy a Cymbal any way, when there is a peacefull and intelligent paper in the same town. "Carmel Pine Cone"

It looks as though you have an ax to grind, are you trying "to stand" in good with the Council? Do you think you may get their contract, for the printing and publishing next year? I should say you are a "degradation" and I would not let it go pass you, after reading your Issues I have drawn my own conclusion of what sort of a man you are. I deeply feel sorry for the lovely people of "Beautiful Carmel" that you are in their midst.

I am only sorry that you are not able to find some more intelligent articles for your paper instead of insulting articles to respectable people. I must say! that is "so degrading" for an Editor of a paper, no matter how worthless the paper may be and has proven to be.

A visitor and a (Has been) Reader of the Cymbal.

July 5, 1938

Carl Says...

HEAT
MOISTURE
DIRT
ACID

and the lead and sulphur in most gasolines
MAKE IT DANGEROUS
TO USE OIL
TOO LONG

Changing oil at regular intervals starts a new cycle, minimizing these detrimental factors

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Mission & Sixth

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BARDARSON CONFERS WITH EDUCATORS AT STANFORD

O. W. Bardarson, superintendent of Sunset School district, was among the educators who took part in the current annual administrators' conference at Stanford University recently. He is chairman of the section on securing mastery of fundamentals in the modern curriculum.

+ + +

Whatever in modern music is not traceable to Sebastian Bach is traceable to his sons, who were encouraged by their father in the cultivation of those infant art-forms which were so soon to dazzle the world into the belief that his own work was obsolete.

—Encyclopaedia Britannica.

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"The wittles is up!"



With all this feverish concentration, or as Lynda prefers it, concentration on the spiritual feast of music so close at hand, I approach rather doubtfully my weekly task of writing this column. You see, while it rambles hither and yon in pleasant irresponsibility, nevertheless it considers itself dedicated to the earthy subject of food. I can't help wondering if this won't strike a jarring note in our beautiful Bach Festival edition. Feeding the soul on those wonderfully satisfying harmonies of the great master, who will want to descend from such rarefied regions to satisfy the needs of the lower man? . . . Well, frankly, if you ask me, I think the answer is 99 and 94/100 per cent of all those who are in Carmel for the Bach Festival! That number at least will probably eat their usual three meals a day, and enjoy the music exactly as much. I've been told that singers don't perform on full stomachs, to put it crudely, but after the concert is over, don't they have to eat like any ordinary mortal? As for the rest of the performers, with violins and pianos and trumpets, as far as I can judge, they look about the same as anyone else, certainly on an average just as well nourished. And those who listen rapt to the heavenly strains will have satisfied the inner physical man at least to the point where he won't distract their attention by clamoring for food. In short, no matter what else we feed on spiritually, we go right on eating material food.

Bach himself could scarcely have created such a prodigious number of mental to say nothing of physical offspring had he not consumed plenty of the hearty dishes so beloved of all Germans. His was surely not the crabbed nature of the lean dyspeptic; only those who are well fed display the patience and loving affection which we are told made Bach's family life so happy and serene. And the magnificent blossoming of his genius, like our rarest specimens of flowers, had its roots, you might say, nourished probably by the same sort of common food as was consumed by the man producing nothing more spiritual than horseshoes or leather aprons. On such ordinary, unromantic fare as beer, cheese, sauerkraut and coarse rye bread Sebastian Bach wrote the magnificent music which is still a marvel and a delight today. Whereas, alas, even if I lived on nothing but nightingales' tongues and larks' breasts I could never write a single bar of real music! . . .

But since those who come to Carmel for the Bach Festival do have to eat, they are particularly fortunate to have so many delightful places for their meals. Those who are happiest with shining linen . . . flower-decked tables—prompt and formal waiters . . . the quiet and relaxing comfort of tables not too close together . . . delicious food—there are our hotels, La Ribera, Pine Inn and La Playa, with, just a few miles south, lovely Highlands Inn on its rocky hillside. From the spacious dining rooms of La Playa and Highlands Inn those who have thirsted in their souls for a sight of the sea may find their greater feast spread before them outside

the wide windows . . . For those who want excellent coffee, a crisp salad, or a nourishing sandwich, we have shining dairies all streamlined as to furnishings and all smile-wreathed as to clerks: the Carmel Dairy, Walt Pilot's on Ocean avenue, McDonald's on San Carlos just off the avenue, and the Del Monte at Dolores and Seventh. Those visitors with a spirit of adventure can find a different place to eat every day of the week and get good meals all the way. Carmel has a variety to offer them. Normandy Inn, where you help yourself to the first course from a buffet of tempting hors d'œuvres and on sunny days may eat on the rock patio outside: the Blue Bird, farther up the street, which has been serving the same high standard of superior food for many years: Sadé's new restaurant, upstairs over what was originally Helen Wilson's Bloomin' Basement and specializing in good steaks broiled over charcoal: DeLoe's attractive place with its tiny flower-decked sidewalk cafe and an unusually fine assortment of food: a few steps up on the same side, Williams' restaurant, new and blue and white and silver, with good food to match: Whitney's, part of the old as well as the new Carmel, and the best of both: Steve's Chop House on San Carlos, the meals hot and hearty and the Hestwood murals worth a special visit: Ella's Southern Kitchen, with hot biscuits and fried chicken among the spreading oaks back of the city park: Reynolds' Coffee Shop and Alpine Inn on Dolores, the Village Sandwich Shop on Seventh between Dolores and San Carlos, and Bishop's tiny place on San Carlos just north of Ocean, all well liked. Those who feel the day incomplete without their afternoon tea will find Jane's Cake Shop on Dolores delightful for a quiet English tea with scones or toast or cakes. Only a few minutes' ride from Ocean avenue, in a lovely setting at the mouth of the Carmel Valley not far from the sand dunes and sea, is the Mission Ranch Club dining room where Mrs. Larson serves meals made unique by her Swedish culinary art . . .

There may be fog some days next week drifting softly through our sturdy oaks and among ragged pines. If you do not like the cool grayness those will be good days to go farther afield in search of food and sunshine; both may be found up the lovely winding Carmel Valley. Meredith Farm and Rancho Carmelo, on the floor of the valley, lie between peaceful rounded hills warm in the sunshine and close to the Carmel River trickling, summer-elm, among the trees that protect the course of its graceful loops: on the other side, high up on a spur of the mountains, the dining room of Robles Del Rio hangs like a glass cage and commands a fascinating valley view of airplane proportions.

But take one of those mornings when there is no fog to dim the shouting blue of the Pacific and the breakers catch the sunshine and toss it against the rocky headlands in dazzling spray—take a morning like that and drive down the coast to the Big Sur Lodge, 27 miles

south of Carmel. Lynda has written the story of the coast road so adequately and so utterly beautifully that I wish everyone might read it before starting forth on that incredible shelf which man has nibbled out of the steep flanks of the coast mountains. At the Big Sur Lodge there is a back veranda where one may sit out of doors on a warm day and eat. Would I had Lynda's special gift of words to tell how beautiful it is there surrounded by the soft rich greenness, with the redwoods towering benignantly tolerant overhead, while below you, crystal clear as a mountain stream, the endlessly flowing water of the Big Sur River ripples over its rocky path to the sea.

—CONSTANT EATER

+ + +

Paul Mercurio Finally Does Do Some Golf

Paul Mercurio, that good-looking barber who operates on bewhiskered faces down there on Ocean avenue between the library and DeLoe's, and who, in his spare moments is vice-president of the California Firemen's association, also, at odd times, plays golf. He isn't supposed to be awfully good, even Fred Leidig or Milt Latham beating him at times, but he seems to have been good enough to win the Pacific Grove golf club championship last month. He scored 83-11—72 in medal play with the handicap turned on full.

The others in the match were George Page, second, shooting 76-3—73; Sheldon Gilmer, third, 87-13—74; F. T. Bailey, fourth, 86-11—75; and A. H. Gordin, fifth, with 89-12—77. All five winners won a year's subscription to a popular golf magazine.

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Carmel Red Cross Hears Reports

At the regular quarterly meeting of the Carmel Chapter of American Red Cross held in the Community Church Wednesday afternoon, C. W. Lee, chairman, presented a brief outline of the proceedings of the National Red Cross Convention held in San Francisco. Various highlights were given by the other delegates, Mrs. Herbert John Morse, Miss P. Leslie King, Mrs. Alfred Matthews and Colonel T. B. Taylor.

Mrs. James McIntyre, chairman of the production committee, told of the activities of the women comprising her group. They have just completed their hospital production quota, consisting of hand-knitted sweaters, cushions, bed-side bags and card-table covers. These are distributed to ex-service men in marine and army hospitals. The overseas Christmas bags have also been prepared and will be sent from San Francisco to the army and navy outposts.

The vacancy on the board, caused by the resignation of the Rev. Homer Bodley, was filled by the election of Dr. Wilber W. McKee, new pastor of Community Church.

Miss P. Leslie King, executive secretary, told in a general way of the case work being done by the chapter, which now extends to the Jamesburg district. She spoke of the great number of children who have whooping cough in the 30-odd families being helped by this chapter, and of the problem of helping transients who appeal for assistance.

+ + +

Bentley To Speak On Fine Printing

Wilder Bentley will speak on "Contemporary Fine Printing and Book Illustrations" under the auspices of the Carmel Art Institute tonight at 8 o'clock upstairs in the Seven Arts Court. He is a graduate of Yale University and of the Laboratory Press, Carnegie Institute of Technology and he spent over three years in France, Italy and England studying the work of best presses

producing finely printed books on the continent.

With his wife, Ellen Mayo Bentley, he conducts the Archetype Press in Berkeley, the only professional hand press operating in America today. It is located off a fig-tree-shaded court very near the campus of the University and has the feeling of an early old-world printery. One of the most interesting books which the Bentleys have recently finished is "From the Sierra to the Sea" by Chiura Obata. Another beautiful example of their work is "The Right Eye of the Commander" by Bret Harte.

Bentley believes that William Morris and T. J. Cobden Sanderson have set forth the principles of fine printing at its best. These principles, modified and adapted to present day needs, will be the substance of his talk tonight. Specimens of fine printing and book making will

be shown and discussed, together with illustrative diagrams and sketches drawn freehand before the group. The materials of the fine printer will be enumerated with comments on their history forms and use. Through the courtesy of the Village Book Shop specific examples of fine book making will be analyzed from the standpoint of their physical makeup.

According to Bentley, the casual reader as well as the collector of fine printing should be concerned with the format, illustration and binding of books because "our pleasure in the printed word is greatly increased if we understand something of the thought, feeling and skill that have gone into the making of a beautifully printed and bound edition."

+ + +

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Ballroom, Tango, Rumba, Exhibition Dancing and all the smart steps and patterns of today taught by authorities in strictly private lessons. Studio open Mondays and Tuesdays only, hours 10 a.m. to 10 p.m. Lessons also given in your own home, singly or in groups

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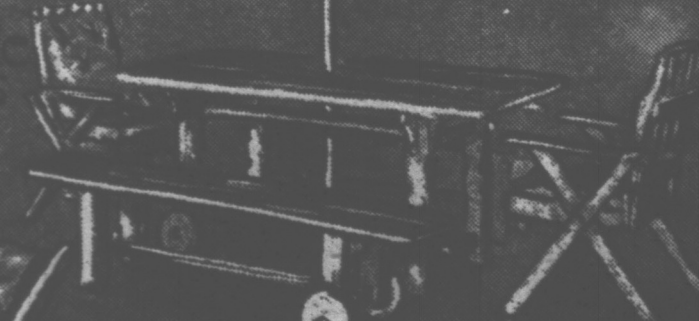


Schooner \$7.95



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the third
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Matinees Every Day

Doors Open 1:45 • Show Starts 2

Evening Performance

Doors Open 6:45 • Show Starts 7

Children 10¢ • Adults 30¢

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Richard Greene

FOUR MEN AND
A PRAYER

June Lang, Dick Baldwin

ONE WILD NIGHT

Saturday • July 16

Dick Foran, June Travis

OVER THE WALL

George O'Brien, Rita Oehman

GUNLAW

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HOLIDAY

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(Continued from Page Three)

ner on to Ocean avenue, carrying her head a little to one side. Pauline Timbers, one of our CYMBAL wives, slyly carrying a fine voice with her model. Peck, bless her friendly Anderson, from her lovely cottage down these few we know than likely, we speak to others but haven't yet, not being an old-timer, put their names together with their faces.

But there is nothing more pleasing and slightly exciting to us about the whole Festival than to know that they are all about us. It is truly like going to Oberammergau, where you guess who is Pilate and if this may be, in truth, Judas; yonder tall lad at the plow, a centurion perchance; this, the Magdalen.

To all we make our small obeisance, feeling that all, in the spirit of the Kapellmeister, are doing what is set for them to do, and, like even him, seeing momentarily farther than they can reach.

In addition to these Carmel friends, there are many in both chorus and orchestra who have come from distant places to take a part, though relatively unsung. Some have distinguished themselves in the musical world, and to these we are giving a word of special mention.

In the orchestra, there will be, at the head of the viola section, Herbert Van den Berg, first viola of the St. Louis Symphony Orchestra; Virginia Short from Stockton, one of the few young women conductors of great promise; Frances Karon, of Berkeley, pupil of Michel Piastro and co-player with Doris Ballard on the Thursday night program; Bette McClintock from Alameda, concert master of Wilhelm Van den Berg's San Francisco preparatory orchestra; Marjory Currell, competent young student of viola and violin from San Jose; Maurine Cornell, cellist with the San Jose Civic Orchestra; Mildred Springer, who is concert master of the Federal Symphony Orchestra of Sacramento; Valona Brewer, leading Carmel violinist and charter member of the Carmel Festival Orchestra; Leonard Cooper, colored, violinist of unusual talent who also composes successfully, paints creditably and publishes excellent verse in leading magazines; Parker Hall, resident now in Carmel, who has played for many years with the Bohemians; Jean Crouch, also of our own, in whom there is maturing a 'cellist of outstanding calibre; Hugo Rinaldi, gifted violinist from San Rafael, whose third year with the Festival increases his conviction of its permanence.

Only last night Mischa Meyer, of age, fifteen, came in and wanted to play the violin. He will. He is concert master of the Junior Symphony Orchestra of San Francisco.

From the Summer School for Music at Pacific Grove, the Festival has fine cooperation. Not only do we get a guest conductor in the person of Sascha Jacobinoff, who is orchestra director at the school, but in the Festival orchestra there are: Harold Bartlett, tympani; Kenneth Dodson, bassoon; David Powell, double bass, and Sylvain Bernstein, violin.

Alfred Regeth has this minute come to town as clarinetist for this year and Hoyle Carpenter as oboist.

The chorus is also augmented noticeably by the addition of men and women who come to Carmel for the love of the thing. Here we

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Novena Continues At Mission

The Novena in preparation for the Feast of our Lady of Mt. Carmel continues this week at Carmel Mission with Mass each morning at 7 o'clock and Devotions each evening at 7:30 o'clock. The Feast occurs tomorrow but so that all people in this district may get an opportunity of honoring the Virgin-Mother, the External Solemnity of the Feast will be celebrated on Sunday. High Mass will be celebrated at 11 o'clock by Father Michael O'Connell. The music will be rendered by the Mission Choir

supplemented by noted out-of-town singers, under the direction of Noel Sullivan. This same Schola Cantorum will provide the music for the evening Devotions with Noel Sullivan at the console. At the Offertory of the Mass one of the classical Ave Marias will be interspersed with pieces by local and visiting vocalists.

+ + +

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have Lesley Dunning Somers from Berkeley, whose voice is a familiar one on the northwest coast; Helen Oyler Locatelli, student of Hoffmeister in New York and member of the Brahms Musical Society there; Elizabeth Lamson of Salinas, who has sung both the Mass and the Magnificat with the Radcliffe Choral Society and the Boston Philharmonic; Emil Miland, the well-known tenor; Jean Schelbach, love-

ly lyric soprano voice, who will sing in the Quintet of the Mass.

It is needless to guess how much these people will be repaid for their devotion and hard work by the experience and privilege of being directed by Usigli; by the earned increment to their own lives. Herein we pay such tribute to them as we can, if not as much as we should like. —LYNDA SARGENT

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Old Carmel Mission Appropriate Spot For Setting of Bach's B Minor Mass

When the monumental strains of Bach's B Minor Mass are heard next Sunday evening they will be heard in the historic and lovely Carmel Mission, an ideal setting for the great beauty of the Mass. When the wonderful old bells ring out, their tones will not only thrill those fortunate enough to be present but those thousands of miles away who are listening to the broadcast over the National Broadcasting System. The message of the

bells will be a fitting prelude to a stirring performance.

Mission San Carlos de Borromeo is situated in Carmel Valley, the most perfectly-set Mission of the chain of Missions along the coast. The original plan was to establish the Mission at Monterey and the foundations were laid there in 1770, but it soon became evident that this was not the place for it. So after a year the Mission was moved to its present location and Father Junipero Serra was the director of the building operations. It should be understood that the present church is not of Serra's building. It was proposed during his lifetime but not actually started until nine years after his death. It was completed in 1796. It is the tomb of Father Serra and the fact that he lived here for 13 years gives the Carmel Mission its peculiar preeminence, that, and the beauty of the church, itself. It is distinctive among the Franciscan establishments in its architecture.

Inside, the church is of a strange shape, rather like the inverted hull of a ship and ribbed with stone pilasters. The star window is another outstanding feature. In the memorial mortuary chapel is a sar-

cophagus cut from California marble, with a bronze effigy of Serra and three kneeling mourning padres done by Jo Mora. There is also a collection of mission relics in this chapel among which is a missal, dated 1635, containing all the Gregorian music that Bach loved so well. The restoration that has been done during the past few years on the Mission has detracted nothing from its charm because it has been done so well. Even the latest additions are beginning to take on an old look.

The mellow, peaceful beauty of fine old things contained in the church and the music sung there which has the same spirit as Bach's music are all a perfect background. Bach was able to fuse the words, the ideas, the esthetics and the great fundamental message of the Mass. Although he was a Lutheran, he wrote it for a really Catholic meaning and it is only right that the Mass should be sung in such a background. And how fine to have the names of the revered Serra and the great composer linked in this place. One saved souls for Heaven and the other, through the beauty of his music, brings peace and joy to people now. Through the courtesy of the Mission authorities this has been made possible. This background adds such an inestimable amount to the whole Festival. —S. F.

Silver Display At Tilly's Is Fascinating

Gleaming, glistening, glittering silver—shining, sparkling silver—resplendent silver having a quality which almost mesmerizes you. There is so much loveliness down at Tilly Polak's sale and exhibition of rare antique English and Irish silver and English Sheffield that it will make you gasp a little.

When you're walking down Ocean avenue next time stop and look in the window; that is, if you haven't the habit of always stopping to look in Tilly Polak's window. There you will see an exquisite solid silver soup tureen made in London in 1824 by Joseph Craddock and William Reid, two Sheffield entree dishes made in 1830 and a solid silver Sheffield tea tray made about 1820. But most beautiful of all is the pair of fine antique Sheffield candelabra made in England about 1770. They gave me the mad desire to place one on a table and go round and round looking at it until I had gotten my fill. But the window display will merely whet your appetite. When you enter you will find little pieces and big pieces—some expensive and others very inexpensive, but all fine. There are even some miniature pieces to say oh and ah over.

When you enter the Gallery Room at the back of the shop you get your real thrill. There is a special feeling about the dim, dignified Gallery anyhow and with the lustrous silver shining out it is lovely. There is always something intriguing about silver. Even the dictionary definition reading, "a white metallic element, sonorous, ductile, very malleable and capable of a high degree of polish" makes it sound fascinating. Among the finest things in the Gallery are a very rare three-piece tea service made in England about 1780, an old silver tankard and cover made in London in 1790 by Hester Bate-man and an old silver cream pitcher made in Dublin in 1808.

In connection with the sale of silver is something else worth looking into—an exhibition of the camera works of Johan Hagemeyer. There are some stunning and beautiful things to see.

—S. F.

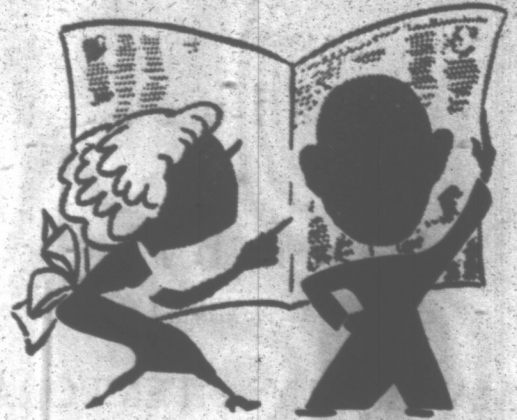
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